

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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NOVEMBER 1, 1876.

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SIXTH SEASON, 1876-77.

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THURSDAYS, 2nd and 23rd Nov.;

THURSDAY, 7th, MONDAY, 18th, & THURSDAY, 21st Dec.;

THURSDAY, 18th Jan.;

THURSDAY, 1st, and WEDNESDAY, 14th Feb.;

THURSDAYS, 1st, 15th, and FRIDAY, 30th March.

The undermentioned Artists will appear during the Season:—

M<sup>D</sup>LE. TITIENS, M<sup>D</sup>AME SINICO,

MISS ANNA WILLIAMS, MISS A. SINCLAIR, MISS K. POYNTZ,

M<sup>D</sup>AME LEMMENS-SHERRINGTON,

M<sup>D</sup>ME. TREBELLI-BETTINI,

M<sup>D</sup>AME ANTOINETTE STERLING, MISS JULIA ELTON,

M<sup>D</sup>AME PATEY.

MR. SIMS REEVES,

MR. CUMMINGS, MR. LLOYD, MR. PEARSON,

MR. VERNON RIGBY.

HERR BEHRENS, SIGNOR FOLI,  
&c., &c., &c.

ORGANIST, DR. STAINER.

First Concert, Thursday, 2nd November.

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400 voices.

Second Concert, Thursday, 23rd November.

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# THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1876.

## THE WAGNER FESTIVAL AT BAYREUTH

BY JOSEPH BENNETT.

(Concluded from page 587.)

HAVING, in a former article, discussed the poem of "Der Ring des Nibelungen," I now approach its music, not, however, for the purpose of detailed criticism. To go point by point through Wagner's score—a monument of industry and perseverance—would demand qualities second only to those which made its creation possible. Furthermore, such labour is needless. Great as may be the individual claims of "Der Ring des Nibelungen," musical men are not so much concerned about it, *per se*, as about the new and startling principles embodied. Wagner's drama might disappear to-morrow, but the theories upon which it is based would remain for acceptance or rejection just as though nothing had happened. Consequently, I have to deal, before all, with principle and theory; but this cannot be done apart from a discussion of the music to the drama, since the latter presents itself as an authoritative exposition of the former—so authoritative that the fate of the one may be considered as carrying with it the fate of the other. Let me, then, take both Wagner's theory of dramatic music and his "Ring des Nibelungen"—to regard this in the light reflected from that, and *vice versa*.

The theory may be stated briefly, though, if Wagner's voluminous argument be a necessity, the reasons upon which it is based would take long to exhibit. I shall avoid the reasons, not merely because there is no space for them here, but because I now aim at criticism from a practical standpoint, and to take my reader into the wilderness of Wagnerian verbiage would be to harass his mind and tax his patience unnecessarily. Here, then, without further preface, or setting forth of Why and Wherefore, is the root of Wagner's musical system as applied to drama—the Word must dictate the Tone. From this brief thesis springs the whole art-fabric about which the world is talking. The Word must dictate the Tone—that is to say, the Word must be brooded over by the composer, whose instinct will divine its musical equivalent, to which his skill will give expression. Beyond the range of the Word the composer may not go, and he must follow it whithersoever it lead. Nay, he must bring his eye so closely down to it that anything besides, even a contiguous word, is unseen. It is not for him to move to a distance, painter-fashion, that a number of objects may blend and furnish materials for an artistic design. This would be inimical to the absolute supremacy of the Word, which demands individual attention, and reduces the unfortunate composer to the position of the man in arithmetic books who undertook to pick up so many eggs, placed some yards apart, in so many minutes, starting on a separate journey for each. The athlete in question never had more than one egg on his mind and in his hand at a given time, and, like him, the Wagnerian composer moves from word to word, putting his ear to each and jotting down its note. About the influence of this strange procedure upon musical form I shall have somewhat to say by-and-bye, but it will be convenient now to remark its working in a less mechanical and more important direction. A reader may here interpose and say, "Can there be any result more important

than the break up of form, upon which music, not less than any other art, depends for all its intellectual and much of its sensuous charm?" In reply, let me state that there are pages upon pages in "Der Ring des Nibelungen" where the music, taken in conjunction with its dramatic surroundings, satisfies every requirement, formless though it be—as form is commonly understood. Listening to it, the un-biased critic finds himself on the verge of a belief that Wagner has hit upon a system which, however strange, belongs to the Eternal Verities. But the action of his fundamental theory in the direction at which I have hinted is attended by no such results, simply because a drama, properly so called, cannot be constructed without obliging the Wagnerian composer to shut his eyes to the sole objects of art—mental elevation and sensuous pleasure. A drama, while a work of art, is an exhibition of human nature, and would not be true unless it set forth vice as well as virtue, obliquity as well as straightforwardness, that which is mean and small as well as that which is noble and great. In "Der Ring des Nibelungen" Wagner recognises the fact as completely as can be desired. We have seen that his drama abounds in trickery and low device; that even his gods are gamblers; and that hardly a character is free from chicanery. It is to the discredit of the master that he shows us this apart from any high moral purpose; but, generally speaking, the dramatist uses that which is ugly to enforce the desirableness of beauty, and makes virtue more attractive by contrast with vice. But between music and the drama, so regarded, there is not the smallest analogy. The "divine art," abstract in its very essence from everything in the material and moral world, has no necessary connection whatever with anything materially and morally objectionable. He, therefore, who makes the connection does so on his own responsibility, and is solely accountable for the result. Looking at Wagner's theory of the evolution of the Tone from the Word, and not less on his practice as exemplified by "Der Ring des Nibelungen," in the light of this unquestionable truth we see at once the fallacy of both, and understand how both fail on a vital point. Composers, from the earliest years of the lyric drama until now, have had to deal with baseness of character and meanness of sentiment; but they have treated these things under the influence of an idea that their business was not to drag art down to the level of its subject, but always to maintain its dignity and worth. Wagner, on the other hand, sees no dignity and worth in music as such, but hauls it anywhere and everywhere, over flower-decked meadows or through bogs and swamps, tied to the chariot wheels of the Word. Aware of this fact, and familiar with the story of "Der Ring des Nibelungen," the reader can form a tolerably accurate idea of much of the music. Sweet waters do not run from a foul spring, neither do thistles produce figs. Similarly, the scenes in Wagner's drama, where that which is physically and morally repulsive dominates, cannot, according to the theory he sternly practises, be attended by other than repulsive music. Even at this distance of time a kind of shudder passes over me as I recall the wide dreary deserts of barren sound through which at Bayreuth Wagner smilingly conducted us, as though they were strips of the Promised Land, flowing with milk and honey. His grotesque imps, scheming gods, and stupid giants were continually evolving their musical equivalents, and all their lies and dodges were reflected in false and tricky strains. It would be easy to give a hundred examples of this fact—to



cite passage after passage, in interminable procession, which, from a musical point of view, has nothing to recommend it. I did so at Bayreuth, in the hearing of one among Wagner's most ardent supporters, and was calmly assured that a musical result was not intended. If so, musicians may well demand, with no little indignation, why the apparatus and resources of music are used for the low and unworthy object of mere noise—why the purest and most beautiful of arts is employed in so degrading a connection, married to the mean and low, and prostituted to the creation of repulsiveness.

I need not stop to show how the notion of evolving the Tone from the Word is destructive of form, which, in its very nature, presupposes the independence of music as regards structural lines. Where the business of the composer is limited to catching each idea as it falls from the mouth of the poet, and clothing it in an appropriate musical dress, he can entertain no notion of symmetry, fitness of parts, beginning, middle, and end; the grouping and general arrangement of that which he produces being dictated by another. We see this constantly exemplified in "Der Ring des Nibelungen," though there are occasions when Wagner so handles his dramatic material as to make the resources of form available. The music streams on down the course of the poetry, turning and twisting in infinite convolution; now calm, now stormy; now flowing over smooth sand, now whirling in eddies among rocks; now expanding into a broad reach, now rushing through a gloomy ravine; now clear as crystal, and now (more often) opaque as a Black Country canal. Nowhere do we find the lines which commonly break up dramatic music into symmetrical forms, as a microscope breaks up a snowflake into a multitude of perfect and independent crystals. Like the brook which I have used in figure, the music is continuous, varied, not by reasons of art, but only by the dramatic circumstances which control it. It has already been indicated that this system is not necessarily an evil. There are scenes in "Der Ring des Nibelungen" where the formlessness of the music never occurs to its hearer—where the poetry of the situation inspires so much beauty that mind and sense are "possessed" to the exclusion of consciousness that anything is wanting. Such is that of the interview of Siegmund and Sieglinde, and of Brünnhilde and Siegmund, in "Die Walküre;" of the forest episode in "Siegfried," and the awaking of Brünnhilde by her hero. In these instances, as well as in others which might be named, Wagner's system is shown under conditions that make it compatible at once with dramatic truth and musical charm. But how does the result arise? From any excellence in the system itself? By no means; rather is it the consequence of things lying outside the system—the consequence of situation and poetic thought, the music springing from which is beautiful, without regard to form, like the merry noises of nature on a summer's day. Turning from the scenes where this result is produced, we find others, in which the composer, having no such help, lies at the mercy of a theory, and is bound down by it so that he cannot employ the full resources of his art. Almost of necessity, there are occasions when the operatic composer derives little help from his subject, which has its moments of exaltation and depression, of emotional arsis and thesis, like everything that reflects the waves of life in a human soul. At such times he can sustain the interest by his own artistic means. The poet retires into the background, but the musician comes to the front, and the balance is preserved without

change. How many examples could be cited in which a poor dramatic situation is thus redeemed by the composer's art! But Wagner makes this impossible. If the poet retire, his shadow—the composer—goes with him; if the one sink, down goes the other, albeit there lie close at hand the means of keeping afloat. Herein, as the case appears to me, consists a weakness second only to the deadly heresy that the Word must inspire the Tone. In order to secure the advantage of a dramatic truth which is not very obvious, and, by comparison with that sacrificed, is valueless, Wagner bars the composer from all the resources of form even when he is, through no fault of his own, reduced to the last extremity. The matter has only to be so looked at in order to ensure prompt rejection for this feature of Wagner's plan. But if anybody wishes to see its actual working, let him turn to "Der Ring des Nibelungen" and regard painfully the pages wherein the musician, dragged by the poet through quagmires of dreary talk, is bound by the system to be as flat and unprofitable as his tyrant. If that experience do not convince him nothing will, and further argument is useless. But the chances are in favour of a conclusion that the abolition of form in dramatic music, however possible to a certain extent without serious loss, cannot be accepted as a general principle apart from the gravest sacrifices.

Rejecting Wagner's theory of the absolute domination of the poet, we reject all that is fundamental; but some things yet remain, as exemplified in "Der Ring des Nibelungen," for further thought, and among them the so-called "characterisation of themes:" that is to say, the representation of persons, feelings, and situations by *motivi*, which regularly appear whenever the things represented are placed before the bodily or mental eye. This device, it is hardly needful to point out, is not of Wagner's creation, but one found ready to hand, and brought to the highest pitch of development in his latest work. Judiciously used, it is of immense service, as helping to define and realise character, besides enabling the musician to suggest or strengthen ideas. Take, for example, the Funeral March of Siegfried ("Götterdämmerung"), which recalls nearly every leading incident in the life of the fallen hero, and makes the musician a biographer without taking him outside the bounds of his art. It must frankly be said for Wagner that he illustrates the use of this new power to perfection. The ingenuity with which he interposes, interweaves, and varies his character-*motivi* is infinite. Every connoisseur must regard with profound respect and admiration this feature in the work, conclusive as it is, not alone of high intelligence but of splendid musical genius. Here, however, we touch but the fringe of that which, in "Der Ring des Nibelungen," shows the greatness of the composer. No one who has followed me thus far will imagine that I entertain a blind prejudice in favour of Wagner. No one, therefore, will question my sincerity when I avow that the master's latest work argues his possession of qualities which rank him by the side of the first musicians. "Der Ring des Nibelungen" teems with evidence of genius. Its form may be fantastic and its principles a perversion of that which is musically true, but the underlying power is magnificent and overwhelming. Let there be no mistake here, because error would imply a want of the commonest perception on the part of him who errs. Wagner is an illustrious victim of his own theory. The Frankenstein of composers, he has vivified a monster which compels him "to do such tricks before high heaven as make the angels weep."



What, otherwise, might not this great and remarkable man have wrought for his art? His capacity is boundless. From him melody streams as from a perennial spring—the “Nibelungen” is full of it—while his imagination never fails, his power of comprehending and expressing dramatic feeling and situation is always true, and, within the limits he allows himself, his employment of musical resources shows the hand of a consummate master. “Der Ring des Nibelungen” will remain for all time a proof of these gifts, and a monument of genius. But it will testify to something more: it will show how even a man capable of being its author may go wrong in the very essentials of his craft; how he may in the pride of his intellect and the splendid darning of conscious might become the Satan of his order, war against the Eternal Principles, and govern only in Pandemonium. Something of Milton’s Fallen Spirit surrounds Wagner with a strange mixture of attraction and repulsion. Among the gods of his native heaven he might have been great, and in that which is now “his own place” he lifts himself in Titanic grandeur. But let us not forget that he is powerful chiefly for evil. Let us take care that neither in toad-form nor any other does he sit at the ear of the fair art-world, pouring therein sophistries to work irretrievable ruin.

#### TALLIS—WALTHAM ABBEY.

BY WILLIAM H. CUMMINGS.

SOME fifteen miles north-east of London stands a grand historic monument full of interest to antiquarians, but still more highly and generally prized by many who regard it as the legacy of an English hero and patriot. Waltham Abbey was built and endowed more than 800 years ago by our last Saxon King, Harold, who in dying for his native land bequeathed to posterity a name and a fame which we, descendants of the conquered and the conqueror, proudly remember.

The old Abbey Church in which the body of Harold was laid after the fatal fight of Senlac in 1066, and where some centuries later the corpse of Edward I. rested for a time previous to its final removal to Westminster Abbey, has passed through perilous times and strange vicissitudes, and on the dissolution of the monastery by Henry VIII. it would probably have been wholly destroyed, but for the fact that the nave and the chapel were claimed by the parishioners as their property, and it is to this circumstance we are indebted for the preservation of the noble relic still remaining to us. But a few years since the condition of this fragment of the old Abbey was such as to be regarded almost as a national disgrace; but thanks to the active exertions of the parishioners, headed by the Rev. James Francis, the Vicar, a better state of things was inaugurated, till at length, in 1860, the fabric of the nave, having received a truly conservative restoration, was fittingly reopened with a full Cathedral Service. The funds in hand did not admit of the restoration of the Lady Chapel, which continued to be used as a school-room, a debasement of some years’ standing; and had it not been for the liberality of Sir Thomas Fowell Buxton, this discreditable state of affairs would in all probability have gone on for some time to come; but now, thanks to him, the chapel is thoroughly restored and its beauties are again apparent. Another great and costly undertaking has also just been accomplished by the munificence of Mrs. Edenborough, in memory of her late husband, and certainly it would

have been difficult to have erected a more beautiful or more enduring memorial than the new reredos and pulpit. The completion of these and some other important though less ornamental works necessitated the closing of the Abbey for three months, and on Sunday, the 1st ult., the church was re-opened for Divine worship with a series of special choral services. The choir, consisting entirely of the school children and amateur adults, had been most thoroughly and efficiently trained by the organist of the Abbey, Mr. J. Chalk, who deserves the highest credit for the admirable manner in which the whole of the music was rendered. The services and anthems were selected from the compositions of Handel, Sir J. Goss, Sir G. Elvey, Hopkins, and Smart. The chanting of the Psalms of the day, from the pointing of *The Cathedral Psalter*, might have put to shame many more pretentious choirs. The Preces and Responses were sung according to festival use with organ accompaniment, the minister’s part being taken by the Rural Dean, the Rev. W. S. H. Meadows. The noble harmonies of these Preces and Responses excite as much religious fervour and admiration at this day as they did some three centuries since when they were first penned by the father of English Church Music, Thomas Tallis. Of the history of this eminent musician but little is generally known, and doubtless it will be a great surprise to students of musical biography to be told that Thomas Tallis was for some time organist of Waltham Abbey. This fact, unsuspected by Hawkins and Burney, has recently been discovered by Mr. W. Winters, and having myself some few years since held the same honourable appointment, I am proud to be able to claim Tallis as a predecessor.

The date of Tallis’s birth is unknown, but has been guessed at 1510 or 1520; the latter is probably more correct, and from the old cheque-book of the Chapel Royal we learn that he was a singing “child” in the King’s establishment. It is, however, believed that he had been pressed into the King’s service from the choir of St. Paul’s Cathedral, his first master having been Thomas Mulliner, and his fellow-students Heywood, Shelbye, Newman, Allwood, Blytheman, and others. The organ and virginal book of Mulliner, still in existence, contains many compositions for the Romish Church by the youthful Tallis.

How long a period elapsed after the breaking of his voice before he became organist of Waltham Abbey we know not, but a document recently brought to light in the Public “Record” Office contains a list of the various officials who received recompenses and pensions on the dissolution of the monastic fraternity of Waltham Abbey, A.D. 1540. And here we find the name of Thomas Tallis entered as receiving 20s. for wages and 20s. for reward. It is remarkable that this entry should have remained so long undiscovered, for reference has constantly been made by musical historians and antiquarians, including Hawkins and Burney, to the valuable ms. volume in the Lansdowne collection (British Museum) known as “The Waltham ms.,” the work of John Wyld, precentor of Waltham Abbey, about the year 1400, and containing the only known autograph signature of “Thomas Tallis.” The volume doubtless became the property of Tallis on the dissolution of the monastery, A.D. 1540, and we may be thankful to him for having rescued such a precious treasure from destruction. It afterwards passed through the hands of Thomas Morley, who availed himself largely of portions of the ms. in his “Plaine and Easie Introduction to Practicall Musicke,” published in 1597. Wyld’s

book is wholly written on vellum, and contains several learned and interesting treatises on the art of music. The title on the first leaf reads thus: "Hunc librum vocitatum Musicam Guidonis, scripsit Dominus Johannes Wylde, quondam exempti monasterii Sanctæ Crucis de Waltham precentor;" to which is added a curse on any who should steal or deface the book: "Quem quidem librum, aut hunc titulum qui malitiosè abstulerit aut deleverit. Anathema sit." Sir John Hawkins remarks on this: "Notwithstanding which, upon the suppression of the monastery, violent hands were laid on it, and it became the property of Tallis, as appears by his name of his own handwriting in the last leaf, and there is little reason to suspect that he felt the effects of the anathema." We have already shown that Hawkins was unaware of Tallis's official connection with Waltham Abbey, and consequently of the probability that he came by the volume honestly. The various treatises in the precentor's book combine an odd admixture of learning—scientific, religious, heraldic, astronomical, and musical, and sometimes the arguments are sufficiently amusing. One endeavours to prove the resemblance of "Leah and Rachel to the tone and semitone, and that the sons of Jacob were produced in much the same manner as the musical consonances." Another treatise contains the following curious satirical verses upon those clerical chanters who, in performing the Church Service, not only corrupted the Psalms but hurried over them in a disgraceful manner:—

"Detestatio contra perversè psallentes,  
Qui psalmos rescant qui verba rescia volutant  
Non magis illi ferent quam si male lingue tacerent  
Hi sunt qui psalmos corrumpunt nequiter almos:  
Quos sacra scriptura dampnat, reprobant quoque jura;  
Janglers cum jappers, nappers, galpers, quoque drawers,  
Momlers, forskippers, overrenners, sic overhippers,  
Famina verborum Tutivillus colligit porum."

"Janglers and jappers" probably meant those who talk fast and jestingly; "nappers and galpers," sleepers and yawners; "drawers," those who sing or read in a drawing voice; "forskipers, overrenners, and overhippers," skippers over. "Tutivillus" was a name given in one of the old monkish mysteries to a Lollard who in the play is made to describe himself as the Devil's chorister.

The name and signature of Thomas Tallis occurs twice on the last leaf of Wylde's ms. volume—the first time in the ordinary running hand of the period, and the second time in large Roman letters. There is also appended the following list of books, probably also written by Tallis, and it may refer to other music books given to him on the dissolution of the monastery:—

"xxi. gilt bookes in qto. and octavo.  
x. bookes in folio.  
iii. fayre sets gilt bookes."

It would seem that in Tallis's time Waltham Abbey possessed three distinct organs—"A greate large payre of organs above, one in the northe quyre, and a lesser payre beneth, and a lytell payre of organes in the Ladye Chapel." The last-mentioned organ was valued at 20s. at the dissolution of the Abbey.

It is well known that King Henry VIII. was a frequent visitor to Waltham Abbey, and being a musician and composer himself, he would know how to value the worth of such a man as Tallis. We may suppose, therefore, that on the dissolution of the monastery in 1540 Tallis was at once drafted into the Chapel Royal as one of the Gentlemen of the Chapel, *not* as organist. The King died in 1547, but Tallis lived to fulfil his musical duties during the succeeding reigns of Edward VI., Queen Mary, and Elizabeth, the latter giving him, in conjunction with

his pupil Byrde, the additional appointment of organist; and it was whilst in attendance on the Court of Elizabeth at Greenwich that he died, full of years and honours, and was buried in the old parish church of Greenwich, just in front of the chancel rails, where a brass memorial with the following inscription was placed, which was seen by Styre as late as 1720. Unfortunately a few years afterwards the church was pulled down, and the brass disappeared.

"Entered here doth ly a worthy wyght,  
Who for long tyme in musick bore the bell:  
His name to shew, was Thomas Tallys hyght,  
In honest vertuous lyff he dyd excell.  
He serv'd long tyme in chappel with grete prayse,  
Fower sovereyngnes reynnes (a thing not often scene);  
I meane Kyng Henry and Prynce Edward's dayes,  
Queen Mary, and Elizabeth oure Quene.  
He mary'd was, though children he had none,  
And lvy'd in love full thre and thirty yeres  
Wyth loyal spowse, whose name yclypt was Jone,  
Who here entomb'd him company now beares.  
As he dyd lyve, so also dyd he dy,  
In myld and guyet sort (O happy man!)  
To God ful oft for mercy did he cry,  
Wherefore he lyves, let deth do what he can."

The cheque-book of the Chapel Royal contains the brief entry—"Thomas Tallis died the 23rd of November, 1585."

Many of the compositions by Tallis have been published, some by Daye in 1560, others by Tallis and his pupil Byrde in 1575, but his Service was not printed before 1641; and it is believed that many of his works still remain in ms. in the libraries of Her Majesty the Queen (Buckingham Palace), Christ Church, Oxford, the Fitzwilliam Museum, Cambridge, &c. A very fine ms. copy of his celebrated song, scored in 40 parts, is most carefully preserved in the first-named library.

As this journal was foremost in advocating the reduction of the absurdly high pitch which had gradually crept into our concert-rooms and opera-houses, we can scarcely pass in silence the straightforward statement of Mr. Sims Reeves on the subject, contained in a letter addressed to a contemporary during the past month. After saying that he has been accused by the musical critic of that journal of being "the main cause of an agitation that has led only to confusion and discord," he proceeds to state that the organ pitch at Birmingham was reduced to conform with that in use at Drury Lane, and that if at the late Festival an unreasonable pitch was persisted in up to the eleventh hour, and a sudden change then carried out, he was surely not responsible for any disasters which might follow. He also declares unequivocally that he only asks for the pitch of Donzelli, David, Duprez, and Nourrit, and that, being against the system of transposition in Oratorios, he wishes to avoid the necessity of so doing by establishing a rational pitch which shall be universally adhered to. Everybody knows that between the breaking up of an old system and the general adoption of a new one there is always a brief period of transition; but he who has first awakened public attention to the matter must not be held accountable for the temporary difficulties which arise in attempting to carry out the reform; and we are glad, therefore, that Mr. Reeves—who certainly is not addicted to writing letters—has so clearly and temperately placed the public in possession of the truth.

THOSE who read in the advertisement columns of a newspaper that a "celebrated Professor of Music has an opportunity of placing a lady at a finishing school at half the usual terms," must, we should

imagine, wonder in the first place why a "celebrated Professor" should find it necessary to advertise at all, and in the second place how he became possessed of the privilege of obtaining such excellent education so cheaply. Let us then, of our own knowledge, inform the uninitiated that the anonymous is usually preserved by the advertiser because his "celebrity" would vanish were he to give his name; that as soon as he receives an answer he writes to any school open to receive such a bribe, and says that he can "introduce a pupil;" that upon the strength of this he is engaged, and that he gives as much time at the establishment as the sum received from the lady's parents or guardians will pay for, of course "introducing" another pupil should it be required. As we are now constantly reading of the necessity of employing only certificated teachers, it is good that these facts should be generally known, for they will not only strengthen the arguments of the advocates of an organised system of granting musical diplomas, but open the eyes of those who commit the education of their young relatives to masters of whom they absolutely know nothing.

WE are glad to find that Mr. Sims Reeves during his concert tour has been singing with all his accustomed power, and even more than his accustomed success, for we read in the Manchester and Leeds papers that at these towns (although he kindly accepted one encore) the audience not only stamped, whistled, and shouted for a repetition of his other songs, but absolutely insulted and drove from the platform the artists who appeared after him. This is indeed proof positive that the "encore" system has now been pushed forward to such an absurdity that it becomes the duty of all who respect the art to root out this custom at once and for ever. We were much in hopes that Mr. Carl Rosa would endeavour to carry out a reform in this matter, which has already been initiated by certain conductors in the concert-room; but unfortunately he convinced us to the contrary on the production of "Zampa;" for, after bowing in acknowledgment of the prolonged applause at the conclusion of the Overture (a practice which, by the way, we should like to see abolished), he resumed his seat, turned back the leaves of his score, and the entire piece was played over again, a triumph indeed for the clamorous individuals who are thus legally allowed to interrupt the performance of a work for their own gratification, but a terrible infliction for those who desired to hear the Opera as the composer wrote it. There can be no question that if the conductor had resisted the demand and had the curtain raised at once, the unseemly noise would have ceased; and if he believe with us both in the disease and the remedy, he will not only boldly try this experiment on a future occasion, but will have a line prominently inserted in his bills that "no encores will on any account be permitted." One season would be quite sufficient to crush out an abuse which has been solely nurtured by executants; and we are certain that Mr. Rosa's efforts in the cause would be warmly seconded by the musical press, and by the many opera-goers who have so long been compelled to remain passive victims of the custom.

KNOWING, as we do, that in all public ceremonials in which Kings, Queens, Princes, or Dukes take a part music is called in to aid the attraction of royalty, there can be no reason why royalty should not be occasionally called in to aid the attraction of

music. This was done at the Norwich Musical Festival of 1866, when the Prince and Princess of Wales were present, and at the Birmingham Festival of 1873, when the Duke of Edinburgh appeared as a regular attendant at the performances in the Town Hall. The attempt to enlist such distinguished visitors in the cause of charity by an appeal to their love of art may, as we have said, be fully justified by the result; but we must protest against the assertion, which has gone the round of the press, that in making up the accounts of the last Birmingham Festival there was a "deficiency," as compared with the meeting of 1873, of £500, and that this was partly owing to the want of interest in the undertaking, and partly perhaps to the "depression of trade." The fact is that, as royalty was not present, those persons who purchased tickets were actuated to do so solely by the desire to hear the music; and, compared with former Festivals where loyalty was unappealed to, therefore, we emphatically state that the pecuniary returns not only showed no "deficiency," but that they were more than usually satisfactory. Whilst on this subject, too, we may say that at the late Hereford Festival the amount realised for the charity was £1,422 6s. 6d., and that the sum received for the sale of tickets was so large that the £5 advanced by each steward was returned. These truths should be taken to heart by those interested in the spread of Musical Festivals.

#### DR. RIMBAULT.

EDWARD FRANCIS RIMBAULT, LL.D., was born in Soho on the 13th of June 1816, and died after a lingering and painful illness at St. Mark's-crescent, Regent's-park, on the 26th of September last. His mortal remains were deposited on the 30th of the same month in Highgate Cemetery. His life, though not of extreme length, was one of constant activity and industry, and owing to the circumstance of his father, Stephen Francis Rimbault, having held the appointment of organist of the church of St. Giles-in-the-Fields, the subject of our memoir was in very early childhood inducted into the mysteries of art and artist life. One of his father's intimate friends was old Sam Wesley, who by his musical instruction doubtless did much to fix and confirm the young student's taste for solid and enduring music. The lad was also fortunate in receiving kindly advice and instruction from Dr. Crotch, whose love for and devotion to children amounted to a passion. Living in so intellectual an atmosphere, we cannot wonder that young Rimbault zealously pursued those researches into musical and antiquarian lore which afterwards bore fruit so abundantly. At the age of sixteen he was appointed organist of the Swiss Church, Soho, and, when in his 22nd year, he delivered a series of lectures on the history of music in England, which must have called attention to the nature and extent of his researches, for we find that two years afterwards he became secretary of the Percy Society. This Society existed eleven years, and became famous for its publication of early English poetry and ballads. In 1840 he also accepted the office of secretary to the Musical Antiquarian Society, which, shame to tell, became defunct after a too short career of seven years, having conferred inestimable benefit on all students by its publication of rare musical compositions. In addition to his labours as secretary, he edited fourteen works for these Societies, and fulfilled kindred duties as editor in several instances for the Handel Society, the Camden Society, and the Motet Society. His contribu-



tions to biographical and bibliographical literature it would be superfluous to enumerate here; a list of the works he edited will be found in Fétis's "Biographie Universelle des Musiciens." In his own special field Dr. Rimbault was quite unequalled, and it would be difficult, if not impossible, to indicate his probable successor: what we have lost by his death, those only who knew him intimately can estimate. Ever acquiring fresh stores of knowledge, he had in various stages of preparation many intended contributions to literature. Of his kindness in helping others, and of his readiness to receive information, even when it tended to overturn some pre-conceived notion or pet theory of his own, the writer can from personal knowledge testify. It remains only to be said that such labours as those of Dr. Rimbault, valuable though they are to the world at large, do not bring much other reward than the consciousness of well-doing; and we may venture to hope that some influential persons will bring his case under the notice of the Prime Minister, who has the power of recognizing the value of such generous self-devotion to the interests of literature and art by placing the name of the widow on the Civil Pension List.

#### GEORGE COOPER.

THE list of musicians taken from among us by death, which has, alas! reached an undue length during the last twelve months, must yet be further enlarged by the addition of the well-known name of George Cooper, who sank peacefully to his rest about five o'clock in the afternoon of Monday, the 2nd ult., at the age of fifty-six years—a man of sterling ability and thorough uprightness. As is the case with all those who are really worth knowing, his character required long acquaintance before its merits could be fully appreciated. His opinions on all subjects connected with his art he always spoke out straightforwardly and with no mincing apologies. Those for whom he had regard knew that they possessed in him a friend on whom they could lean when they needed support; those to whom he had no cause for attachment could easily read the fact for themselves. No wonder that such staunch qualities were sometimes mistaken for coldness or abruptness, in these days of transparent politeness. But these self-same qualities must gain for any man such respect as to make his opinions a real power. Such was his case. For many years his influence among musicians was very great—his opinion on all important subjects was sedulously sought and rightly valued when obtained. Yet the chief work of his life chanced not to lie in any of those spheres which earn an easy entrance into the gilded calendar of popular notoriety, but in the unostentatious but invaluable labour of teaching the use of the instrument of which he was such a complete master—the organ. In this province of work he combined an experienced skill and quiet patience rarely to be found, and it certainly is not an exaggeration to say that no living man can fill his place. To his pupils he imparted not only his own admirable style of playing, but, what was even of more importance, his own view of the aim and end of organ-playing. As the man, so was his style of performance; nothing would he tolerate which savoured of showiness, much less of vulgarity; and when arranging orchestral works for the organ he always most skillfully managed to bring out the good points of the instrument as being noble and beautiful of its kind, not its weak points as being at the best but a bad imitation of a full band.

But although we have to deplore his comparatively untimely death, not one of us who fully apprehends the real object of existence can contemplate the life of our lost brother without a passing wish that our last end may be like his; for surely, whether it be in the realm of art, philosophy, or politics, no greater power is permitted to man than to make his own mind a lasting influence on the minds of his fellow men. And happy indeed is he who can

look back on his own career with a feeling of assurance that he has never wielded this influence but honestly and for a right purpose. Nor can such influence, however unobserved, be lost; it is a mental force which, like all other forces, cannot by nature's own law be wasted; it will inevitably permeate and bear along the larger streams into which it has so noiselessly flowed. So know, and so feel, all who came into close contact with George Cooper; and the writer of these few memorial words, an old and much-indebted pupil, thus gladly, yet indeed sorrowfully, lays them as a wreath on the tomb of his departed friend.

#### THE BRISTOL MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE capital of the West Country has held its second Triennial Musical Festival, not without success. A lot of good music was more or less well performed, and the statistics, both of attendance and money returns, compare favourably with the gathering of 1873. I lay unusual stress upon this latter result, because it shows that seed has been sown where neither the birds of the air could devour nor thorns spring up to choke. Bristol, indeed, promises to be a fat soil for years to come, in proof whereof let me quote certain authentic figures. In 1873, when the town entered upon its career of festival holding, the number of persons who attended the seven performances was 11,648; the "Creation" drawing 1,653; "Elijah," 1,922; "St. John the Baptist," 1,180; and the "Messiah," 1,921; while the three evening concerts were patronised by 1,484, 1,561, and 1,927 respectively, the last, at which the "Stabat Mater" and a miscellaneous selection were given, carrying off the honours. In 1876 the aggregate attendance rose to 12,785, an increase of 1,137, distributed as follows: "Elijah," 1,857; "Israel," 1,685; "Fall of Babylon," 1,828; "Messiah," 1,830; first evening concert (Verdi's Requiem), 1,856; second (miscellaneous), 1,833; third ("Lobgesang"), 1,896. Nothing is more remarkable about these figures than the smallness of the difference between the highest and lowest numbers—1,896 and 1,685. Surer proof that the Bristolians were bent upon supporting the Festival without showing an undue preference for particular works could hardly be given. It is worthy of note, moreover, as regards the evening programmes, that in both years the largest audience was drawn, not by a varied selection of things good, bad, and indifferent, but by works like the "Stabat" and "Lobgesang." From this the managers will, no doubt, take a hint for future guidance. It supplies ample evidence that the public are not, in an artistic sense, so simple as is generally believed, but that they know a good thing when they see it, and are glad to get it. The advance of 1876 upon 1873, from a money point of view, is of course proportionate to the increase of patronage. At the first Festival the amount received was £5,783 19s., at the second, £6,472 17s.—a gain of £688 16s. Taking this in connection with a probable diminution of outlay arising from the greater experience of the managers, and it is reasonable to assume an encouraging balance on the right side. Not, however, that arrangements were neglected in view of a deficit. A permanent body of 300 gentlemen exists in Bristol, each member guaranteeing £25, and the whole, consequently, supplying the Festival with an available capital of £7,500. Backed up so well, and not likely to find its career endangered even by a considerable sacrifice on behalf of art, the enterprise may have a most important future, towards which the success just achieved has, beyond question, given an impetus. In one other respect, the second Bristol gathering did not come up to expectation. I refer to the collections at the doors for charitable purposes. The amount gathered on each day was so ludicrously small that the managers wisely said nothing about it, for fear, perhaps, of raising a chorus of laughter. It is clear now that time must be given for an unaccustomed public to associate concert-going and alms-giving, as those practices are allied at Birmingham and the cities of the Three Choirs. By all means let the Bristolians have time. They are wealthy enough to do great things when once the fact has dawned upon them



that paying a guinea for an expensive musical feast is not likely to cure and comfort many of our sick brothers and sisters in the neighbouring hospitals.

With regard to the programmes and performances, I shall not be expected to go through them in detail, and thus act the part of a distant and very needless echo of daily journals. A brief sketch of both by way of a text on which to hang some general remarks will answer every useful purpose. Looking down the programme, one is struck by the prevailing familiarity of its selections. The "Messiah," "Elijah," "Lobgesang," "Israel," "Mount of Olives," the "Pastoral" and "Jupiter" symphonies, the overtures to "Oberon," "Tannhauser," and "Jessonda"—all these are so commonly given on festival occasions that an observer unacquainted with facts might reasonably assume the non-existence of anything else of equal rank. To censure the managers for rolling the wheels of their Festival in such well-worn ruts is, of course, easy and, one way regarded, a matter of duty, because, while great and familiar works are not to be neglected, there is a higher need for extending the limits of public knowledge, and doing justice to the many creations of genius which hitherto have waited for justice in vain. But, on the other hand, managers may not make Quixotes of themselves and go a-tilting at the windmill of public tastes and preferences. They must lead their public, it is true, but gently, remembering the proverbial philosophy which points out that though one man can take a horse to water, twenty cannot make him drink. In this, as in most other matters, a middle course is possible, and at another Festival, perhaps, we shall see the Bristol managers profit by the experience of that just passed, when Verdi's little-known "Requiem" attracted only one person less than "Elijah," and twenty-six more than the "Messiah." Against such features in the programme as were not familiar no objection can be made. Verdi's latest work was certainly entitled to a hearing, if only on account of its illustrious origin, while Spohr's "Fall of Babylon," one of the greatest sacred productions of a master whose name must ever command respect, speaks for itself in a manner not to be denied.

The make-up of the miscellaneous selections has been sharply criticised, and not without good reason, if such things are to serve in any degree the high purpose which all festival doings should have in view. One of the worst legacies bequeathed to us by our musical fathers consists in the notion that a hodge-podge of songs, ballads, overtures, symphonies, &c., has a value great enough to serve on a purely artistic occasion. It has nothing of the kind, and, looked at from any other point of view than that of a means *pour passer le temps*, possesses no value whatever. As yet the Bristol managers are not awake to this fact. They go upon the bad old plan of permitting artists to insert a lot of show and royalty pieces, very good in their place perhaps, but simply harmful when dovetailed with works of classic rank. That the Festival public are prepared for a better arrangement all my observation tends to show, and I am not without hope that on the next occasion at Bristol we shall find the miscellaneous programmes drawn up in accordance with some guiding artistic principle.

The executive resources of the Festival were adequate in all respects. Mr. Charles Hallé is a conductor who brings to his work an artistic taste, and who, moreover, is at the head of an orchestra constantly playing under his *bâton*. Band and *chef* were, therefore, beyond cavil at Bristol. The Festival choir, trained with zeal, care, and skill by Mr. Alfred Stone, was equally up to the required measure of excellence. Indeed, the western city has a right to be proud of a body of voices so pure in quality and so capable of "going anywhere and doing anything" as that over which Mr. Stone presides. If the choir lack the great power of its rivals farther north, it more than atones for this deficiency by a refinement and sweetness such as are barely equalled, certainly not surpassed, elsewhere. The principal vocalists were Mesdames Titiens, Albani, Wynne, Patey, and Trebelli; Messrs. Cummings, Lloyd, Maybrick, and Behrens—a fairly strong body; and with these the festival resources were competent to the highest things. Unhappily, the same arrangements for general rehearsal prevail at

Bristol as at Birmingham; that is to say, however competent band, chorus, and principals may be in their individual capacity, no means of securing collective excellence are allowed, the more unfamiliar things being scrambled through as far as time permits, all others having to take their chance. Such a system as this knows no possible defence. It is absurd on the face of it—a thing *pour rire*, and one which patriotic as well as artistic Englishmen never mention in presence of the foreigner. Till it is abolished let us be well assured the festival doings will always be open to the severe criticism which points out blemishes arising from wilful persistence in wrong-doing. At present it is of no use to beg indulgence for the shortcomings that abound. Indulgence is not deserved while our arrangements leave the door open for a hundred risks, many of which so constantly appear that they ought to be styled certainties. Let us try at reforming this matter. The thing has got to be done somehow, and we may as well set about it first as last.

Had the Festival programme contained nothing but "Elijahs" and "Messiahs," my remarks would end here; but a word is due to its *quasi*-novelties. The "Requiem" of Verdi need not, however, detain me long. Only a short interval separates us from the date of its first performance at the Royal Albert Hall, when, conducted by the composer in person, and given under every possible advantage, it made a deep impression, and was exhaustively discussed. Enough now that the Mass, albeit written in a style foreign to the taste which regulates the sacred music of England, achieved a marked success. Whether it will take a place beside the "Stabat Mater" of Rossini, and thus become the second example of Italian Church composition accepted amongst us, time alone can shew; but that it is worthy of such an honour not a few amateurs unfeignedly believe. The "Fall of Babylon" commands greater attention, as a work written for England by a composer whose artistic relations with our country were unusually close. It must at once be admitted that Spohr's Oratorio has not met with a large amount of good fortune. Rarely is a chance of hearing it presented. The Exeter Hall authorities have lost sight of the work, and if it be sometimes given in Norwich, other places are careful never to show a knowledge of its existence. To this extent it suffers in common with all the master's sacred effusions (the "Last Judgment" excepted), and by consequence of the reaction which set in against Spohr when the star of Mendelssohn rose above the horizon. The genius of the younger composer, trained in the school of Bach, and developed so that it combined modern emotionalism with the power and grandeur of the contrapuntal masters, accorded more with English tastes, and was allowed, unhappily, to supersede not a little worthy of a better fate. Before it the light of Spohr grew faint, and although that work survives wherein he gives expression to the solemnity of the "last things," "Calvary" and "The Fall of Babylon" are rarely heard and little known. In this matter there has undoubtedly been a failure of justice. Neither of the oratorios just named are unworthy of their composer, which is equivalent to saying that they deserve a good deal of the favour lavished elsewhere. In the case of the "Fall of Babylon" this is emphatically true, for reasons not difficult to set forth. I know well enough that the subject of the oratorio is dramatic, and that Spohr had but a small share of dramatic genius, the lyrical element suffusing nearly everything he did. But I also know that the author of the libretto, Professor Taylor, appears to have done his work in full view of the fact. The "Fall of Babylon" is dramatic only in a subordinate sense, nearly all the first part consisting of lyrical or reflective passages such as Spohr delighted to obtain as a subject for his ornate and intense expression. In the second part, which deals with the Feast of Belshazzar and the events closely following, Taylor's book becomes more strictly a drama; but even here it is curious to observe how, after the march and chorus "Shout aloud" the lyrical character once more prevails, and Spohr deals with nothing but words of gratitude and praise. Undoubtedly this is a blot upon the libretto *per se*, but, having regard to the genius of the composer, it is an advantage, measurable when we compare Spohr's success in the lyrical part of his

work with that obtained elsewhere. If the master attempts to be dramatic he fails, and that Taylor's book exacted so little which he was unable to give is a merit rather than a defect. To judge the "Fall of Babylon" properly, therefore, it should be regarded less as a sacred story than as the expression of certain sacred, domestic, and patriotic feelings, called forth by a great national crisis, which, like the keystone of an arch, supports the whole. Thus looked upon, it matters comparatively little that Spohr's handling of dramatic incident and situation compares unfavourably with the works of other great masters of oratorio. One may, of course, wish that he had given to the various characters and scenes a more decided and individual physiognomy, but it would be wrong because he has not done this to condemn an artistic creation wherein characters and scenes are subordinate. The "Fall of Babylon" must be estimated by its didactic and lyric numbers, and in these there can hardly be a doubt the master appears at his best. Take, for example, the tenor air "Remember, Lord," the bass song and chorus "Mighty God. Thine awful mandate," the *berceuse*, "Dear child of bondage," the duet "Judah, still the chosen nation," and the air "No longer shall Judah's children wander." All these are gems which excite the highest admiration, because full of deep sentiment and intense musical beauty. The wonder with regard to them is, in point of fact, that they have not become general favourites distinct from their surroundings, so marked are they by those qualities which the popular mind most easily appreciates. The impression made at Bristol could hardly have been greater, and it may be assumed that hundreds of west-country amateurs are now making themselves familiar with these charming examples of Spohr's lyric genius. Although some of the choruses in the "Fall of Babylon" are distinguished by requisite breadth and grandeur—witness "God of our fathers" and "Lord, Thine arm hath been uplifted"—it must be admitted that others exhibit in too forcible a style the composer's mannerisms: yet everywhere a musician finds plenty to admire. Spohr may have been destitute of broad artistic sympathies, but he was in regard to his own works an artist *pur sang*, and nothing to which he put his hand shows other than the signs of exalted musicianship. If for this reason alone his oratorios deserve more justice than they obtain—the justice which certainly awaits them as a result of the law whereby, in matters of taste as in all other, that which has been will be again. Bristol did well to give the "Fall of Babylon" a hearing, and to secure for the work a performance adequate on the whole to its merits. Let us hope that now the Oratorio will no more return to the obscurity in which it has so long dwelt. There is room for it, and all things of its degree, and there is need that vacant places should be filled, not by the pretentious, vapid, and inartistic creations of self-styled masters, but by the finished productions of those whose genius lies outside dispute.

#### CRYSTAL PALACE.

In our last number we called attention to the prospectus of the Saturday Concerts of the present season at the Crystal Palace, the first of which took place on the 30th of September. Those which have been given up to the present time have fully maintained the reputation of the institution, both as regards the excellence and catholicity of the selections and the uniform finish of the performances. It is indeed hardly too much to say that during the twenty preceding seasons of these concerts no finer renderings have been given of the works of the great composers than some of those to which we have had the pleasure of listening during the past few weeks. It will be impossible in the space at our command to enter into details of all the performances; a few remarks as to the more salient points are all that can be given.

The Crystal Palace has always been distinguished for the attention paid to the works of English composers. It was therefore only appropriate that the first concert of the present season should open with an Overture by the late Sterndale Bennett, the one selected being that to "The Merry Wives of Windsor," which had not before been

heard at Sydenham. The Overture we are inclined to consider one of Bennett's best works, full of pleasing ideas, and marked by that finish of detail which was one of his characteristics as a composer. Two other novelties were given at this concert—the one a solid and well-written, though rather heavy, Concerto by Hans von Bronsart, admirably played by Mr. Fritz Hartvigson; the other, a selection from a Suite by the French composer Ernest Guiraud, assuredly neither solid nor heavy, but on the contrary very light and piquant, though with no great depth of invention. On the same afternoon a superb performance of Beethoven's Symphony in A was given. The vocalists at this concert were Madame and Signor Campobello.

The second concert included Haydn's delightful "Military" Symphony, and Weber's Concertino for clarinet, in which the fine tone, remarkable execution, and excellent style of Mr. Clinton (the first clarinet in the Company's band) were heard to great advantage. The special feature of the afternoon, however, was a large selection from the works of Wagner, including the Overture to "Rienzi," the Prelude and "Elsa's Dream" from "Lohengrin," the Funeral March from "Götterdämmerung," and the March composed for the Centennial Festival at Philadelphia. Of these five numbers the first three have often been previously heard in our concert-rooms; we need not therefore dwell upon them now. The Funeral March, following the death of Siegfried, with its truly wonderful instrumentation, was splendidly given under Mr. Mann's direction, and created a profound impression, even apart from the stage. The Centennial March, on the other hand, is alike unworthy of the occasion for which it was written and of the reputation of its composer. The vocalists at this concert were Miss Sophie Löwe and Mr. W. Shakespeare.

The concert on the 14th ult. commenced with Mendelssohn's "Hebrides" Overture, and concluded with a very sparkling and pleasing Overture by Mons. Gevaert (the principal of the Conservatoire at Brussels) to his Opera "Le Billet de Marguerite." Schumann's Symphony in B flat was played as it is played nowhere but at the Crystal Palace. Herr Wilhelmj was the instrumentalist at this concert. He was heard in a very dry Concerto for Violin by F. Hégar, and in his own transcription of Walthers's song in Wagner's "Meistersinger." Some very excellent vocal music was also contributed by Miss Catherine Penna and Miss Enriquez.

At the fourth concert, the Crystal Palace Choir appeared for the first time this season; and, so far as can be judged from a single hearing, there seems to be a marked improvement in their performance. The chief feature of the concert was Gade's charming Cantata "The Erl-King's Daughter," a work, by the way, which may be recommended to the attention of Choral Societies, as being full of beautiful music, and neither too long (it occupies rather less than an hour) nor too difficult. The solo parts were sung by Madame Lemmens-Sherrington, Miss Bolingbroke, and Mr. Maybrick. An Adagio, for strings, from an unpublished and very early symphony of Haydn's, was a novelty of special interest. The movement is given in the appendix to the first part of Pohl's "Life of Haydn," and though decidedly old-fashioned in style, it was worth reviving, not merely from a historical point of view, but for its own sake. A second novelty was a "Marche Héroïque," by Camille Saint-Saëns, a brilliant composition, but one in which the workmanship is more interesting than the ideas. The Overture to "Fidelio," Mendelssohn's "Reformation" Symphony, and two songs completed the afternoon's programme.

For the fifth concert, which took place after our going to press (on the 29th ult.), the chief works announced were Raff's "Lenore" Symphony, Schubert's Overture to "Alfonso and Estrella," Sullivan's "Overture di Ballo," and Beethoven's Violin Concerto, to be played by M. Wieniawski.

#### CARL ROSA OPERA COMPANY.

It is very true that Wagner's Opera "Der Fliegende Holländer" must not be accepted as more than a specimen of the genius of its composer in the bud; but a half-

opened bud is sometimes more beautiful than the fully-expanded flower, and it was a good idea of Carl Rosa, therefore, after Bayreuth had glorified the Wagner of the present, to show us in London the Wagner of the past. Thirty-three years makes a material difference in the style of an artist whose whole life has been devoted to the working out of a theory; and we feel, whilst listening to the highly-dramatic music with which he has coloured the well-known legend of the "Flying Dutchman," that we should almost apologise to the composer for criticising a work which he has long ago discarded as a youthful indiscretion. Nevertheless we shall be much surprised if the majority, not perhaps of fanatical disciples of Wagner, but of those who lean towards the modern romantic German school, do not give the preference to this Opera over either "Tannhäuser" or "Lohengrin;" and as we are not likely, at least at present, to hear it in the language in which the composer wrote it, we owe a deep debt of gratitude to Mr. Rosa for giving us so good a translation in a language which the multitude can understand. On the production of the Italian version of this work at Drury Lane Theatre, under the title of "L'Olandese Dannato," we expressed at length our opinion of its merits; and this opinion is more than confirmed by its performance at the Lyceum in its present shape. Whether descriptive of the despair of the doomed Holländer, the gleam of hope with which he clings to *Senta* as the only being who can save him, the outpouring of his love when he finds that his passion is returned, or the intensity of his grief at what he conceives to be the faithlessness of the woman whom he has learned to look upon as a model of purity and truth, the music is instinct with a dramatic power which, although shaping itself occasionally too much after the model of Weber, seems to spring spontaneously from the exigencies of the situations. Admirable, too, is the legendary ballad of *Senta*; and the Spinning Chorus—one of the most popular pieces in the Opera—is full of melodic beauty. Though in all cases woven in, and forming an integral portion of the vocal music, the instrumentation throughout is so rich and varied as to form a perfect study in itself, the full, sonorous tone of the strings, especially, being in many parts quite novel in effect. As a piece of pure "abstract" music, the overture, vividly foreshadowing the events of the drama, is entitled to take very high rank, although we have little doubt that its composer has long ceased to consider it worthy of the applause with which it is always greeted. Respecting the general execution of the Opera there is much room for high praise. Mr. Santley was everything that could be desired in the arduous character of the Holländer, and has even made an advance both in his singing and acting of the part since his assumption of it at Drury Lane. Mdlle. Torriani, though scarcely equalling Mdlle. Ilma di Murska in the dramatic conception of *Senta*, sang the music excellently throughout, and Miss Lucy Franklein was most effective in the small part of *Mary*; Mr. Packard's *Eric* and Mr. J. W. Turner's *Steersman* were in every respect thoroughly satisfactory, and Mr. A. Stevens was conscientious as the Norwegian Captain, although his singing was occasionally below the average of that of the many efficient artists by whom he was surrounded. The orchestra, steadily and skilfully conducted by Mr. Carl Rosa, was efficient in every department, and the choruses were given with a precision and variety of colour which fully evidenced the care that had been exercised in their preparation. The Wagnerites, as usual, kept order during the performance, so that there were no encores and but little applause during the progress of the work; but ample atonement was made for this silence at the end of each act, the principal artists being summoned before the curtain and warmly congratulated upon their praiseworthy efforts.

The production of Hérolf's "Zampa" on the 10th ult. was another noteworthy event at this establishment, although we doubt whether its attraction will equal that of the "Flying Dutchman." Mr. Santley's singing of the part of the hero is of course artistic—as everything he attempts must be—but even if we did not know that the music was written for a *tenore robusto*, we should feel that many of the notes do not lie comfortably within his register.

Of Mdlle. Torriani we can again speak in the highest terms of praise, her execution of the difficult music of *Camilla* being remarkable for ease and fluency throughout. Miss Lucy Franklein, too, is excellent as *Rita*, the florid passages in the duet with *Daniel* being especially well delivered, and eliciting well-deserved applause. Mr. Lyall proved in the character of the peasant *Dandolo* how much a real artist can make of a small part; and Mr. Aynsley Cook was somewhat less obtrusive than usual in the humour of *Daniel*, and consequently infinitely more effective. Mr. Nordblom had nothing of the Sicilian officer about him but the dress, and although he has really a good voice, his singing leaves much to be desired. The choruses were well rendered, and the orchestra again asserted its power both in the well-known overture, which was encored, and the accompaniments throughout the opera. Mr. Carl Rosa conducted, as usual, and was enthusiastically applauded both on entering and leaving the orchestra.

On the 25th ult. an English version of Nicolo Isouard's Opera "Joconde" was played for the first time in this country, with a success which proved that quiet melodies and unpretending music will make its way with Mr. Carl Rosa's audiences, although it has been proved to be eminently unsuited to the taste of the aristocratic frequenters of the Italian Opera Houses. Save to the student, but little is known of Isouard; but from the specimen now given we can scarcely wonder that during the early portion of the present century he held a very high place in the estimation of the Parisian public—indeed we may say until he was fairly eclipsed by Boieldieu. The music of "Joconde" is so founded upon that of Mozart that many phrases may be cited in which the composer has actually copied from the works of his great model; yet throughout the opera we have a light and pleasing vein of melody, and the general effect is so excessively agreeable that we are inclined to forgive any plagiarisms, and resign ourselves at once to the fascination of a style so thoroughly in sympathy with the slender dramatic incidents which it illustrates. The Quartett in the second act, in which *Count Robert* and *Joconde*, disguised as troubadours, are outwitted by the two rustic lovers, is a model of pure and melodious writing; and the playful little duet, "My darling let me say," in the third act, although simple in the extreme, so delighted the audience that it was enthusiastically re-demanded. *Jeannette's* song at the spinning-wheel, "Grandam was often wont to say," and Mr. Santley's solo (so cut in the form of an English ballad as to have been re-produced some years ago under the sentimental title, "We have lived and loved together") were also amongst the encores of the evening. Several other pieces might be mentioned as excellent examples of a school which, although sounding somewhat antiquated, is nevertheless delightfully refreshing to those who are perforce compelled so constantly to listen to the maudlin strains of the modern Italian writers. The Opera was on the whole extremely well sung. Miss Julia Gaylord, as the peasant girl *Jeannette*, thoroughly confirmed the favourable impression she had made in her former parts; and Mdlle. Ida Corani and Miss Josephine Yorke, as *Edile* and *Mathilde*, were highly efficient. Mr. Nordblom was scarcely a sufficiently courtly *Count Robert*, nor did his singing compensate for this deficiency; but Mr. Santley's *Joconde* was in every respect excellent, although certainly the most effective music did not fall to his share. Every praise must be given to Mr. J. W. Turner, both for his singing and acting as *Jeannette's* lover; Mr. A. Stevens was efficient in the small part of *Lysandre*, and Mr. Aynsley Cook (who replaced Mr. Charles Lyall, absent from indisposition) did his best with the somewhat thankless part of the *Bailli*. The Opera was well placed on the stage, and the *libretto*, translated by Mr. Santley, is so carefully adapted to the music that it would be unfair to criticise it as a literary production.

#### LONDON CHURCH CHOIR ASSOCIATION.

THE fourth annual Festival of this Association was held in St. Paul's Cathedral on Thursday, the 26th ult. As the Festival took place on the eve of our going to press, we must



confine ourselves to a mere record of the music performed, reserving a more detailed notice of the principal novelties for our review columns. The Preces and Responses were given according to the version in Mr. B. St. J. B. Joule's "Directorium Chori Anglicanum," and Handel's "Hallelujah" Chorus was sung after the offertory. With these exceptions the whole of the music was expressly composed for the Festival, and included two Processional Hymns, "Come ye faithful, raise the anthem," and "Blessed city, heavenly Salem," composed by Mr. W. S. Hoyte; three double chants for the Psalms (Ps. cxliii., cxlviii., and cl.) by Mr. E. H. Birch, Mus. Bac., Oxon.; a Magnificat and Nunc Dimittis in F, by Mr. Ebenezer Prout; an Anthem, "Sing to the Lord a new song," by Mr. Henry Smart; a Hymn, "Look, ye saints, the sight is glorious," by Dr. J. F. Bridge, Organist of Westminster Abbey; and two Recessional Hymns, "Brief life is here our portion" and "O happy band of pilgrims," by Mr. John Blockley, jun. The choir numbered about 1200 voices, under the direction of Mr. J. R. Murray, the Choirmaster of the Association, and Mr. W. S. Hoyte, Organist of All Saints', Margaret-street, presided at the Organ. The service was intoned by the Rev. J. Povah, one of the Minor Canons, and the lessons were read by the Rev. Dr. Simpson, Succentor of the Cathedral. The music was in general extremely well given, though some unsteadiness was observable in the more difficult parts of Mr. Smart's charming Anthem. Music containing much contrapuntal writing can hardly, from its very nature, be given effectively by so large a choir as that assembled on this occasion.

THE Festival of the Choir Benevolent Fund, which took place at Rochester on the 19th ult., was in every respect most successful. In the morning a full rehearsal was held in the Cathedral, after which the members of the choirs of the Chapel Royal, St. Paul's, Westminster Abbey, Canterbury Cathedral, Eton College, St. George's Chapel, Windsor, and Rochester Cathedral, who assisted, partook of luncheon at the Bull Hotel, at which the Mayor of Rochester, who has throughout shown great interest in the Festival, very kindly presided. In proposing "Success to the Fund," the Mayor expressed his warm sympathy with the objects of the Society, and his remarks were fully endorsed by some of the Corporation who were present. After luncheon the Mayor and Corporation proceeded officially to the Cathedral, which was already well filled. The service commenced at three o'clock with Croft's anthem, "Cry aloud and shout;" the Magnificat and Nunc dimittis were Smart in F, and the anthem Purcell's "O sing unto the Lord." The service was intoned by the Rev. W. J. Weekes, Precentor. At the conclusion of the anthem the offertory was collected, a number of the clergy assisting, after which the following anthems were sung: "I was in the spirit" (Blow), "It is a good thing to give thanks" (Dr. Bridge), "My God, my God" (Mendelssohn), and "I will give thanks" (E. J. Hopkins). Dr. Longhurst, of Canterbury Cathedral, Dr. Bridge, of Westminster Abbey, and Mr. J. Hopkins presided at the organ, which has just been completed by Messrs. Foster and Andrews, the case being elaborately decorated by Messrs. Clayton and Bell. The concert held in connection with the Festival at the New Corn Exchange, in the evening, was equally successful, the room being crowded in every part. Miss Leonora Braham, who very kindly gave her services, at once established herself as a favourite, being warmly encored in her songs, notably in Coenen's "Lovely Spring," which was admirably rendered. Mr. Christian, in "The Raft," Mr. Henry Guy, in Huon's song from "Oberon," "Oh! 'tis a glorious sight," Mr. Beckett, in "Come into the garden, Maud," and Mr. Bell, in "The Diver," sang with marked success, and in the concerted pieces members of St. Paul's, Canterbury, and Rochester Choirs, especially Messrs. Birch, Mellor, and Christian in Haydn's Serenade, "Maiden fair, oh deign to tell," met with due recognition from the audience. With so many fine and well-trained voices, it was natural that the madrigals and part-songs should receive special attention, and the rendering by the full choir of Pearsall's "Who

shall win," Bennet's "All creatures now," Dr. Longhurst's "How happy now we've met," and Wilbye's "Sweet honey-sucking bees," was all that could be wished. A very spirited part-song, composed by Mr. Hopkins, of Rochester, and entitled "A cavalier war-song," was received with great favour, and warmly encored. Dr. Longhurst, Dr. Bridge, and Mr. Hopkins acted as conductors and accompanists. We understand that the donations, offertory, and sale of concert tickets will amount to about £250. A word of special congratulation should be bestowed upon the local Secretary of the Fund, Mr. T. Harcourt (for over thirty years a member of the Cathedral choir), to whose zeal and earnestness the success of the Festival is mainly to be attributed.

THE prospectus of the forty-fifth season of the Sacred Harmonic Society proves that the conservative line of policy which has hitherto ruled the counsels of this Association is still to be adhered to. Mendelssohn's "St. Paul," "Elijah," and "Athalia;" Handel's "Israel in Egypt," "Messiah," and "Solomon;" Haydn's "Seasons;" Costa's "Eli;" and Spohr's "Last Judgment," are the Oratorios promised; and the plan of giving a selection from the lesser-known works of Handel and other composers, inaugurated last season, will be repeated. That Professor Macfarren's Oratorio "The Resurrection," which achieved so decisive a success at the Birmingham Festival, should not have been included in the programme must excite universal surprise, especially as Sir Michael Costa, the conductor of the Society, may be said to have tacitly acknowledged the verdict of the audience by leading the composer forward at the conclusion of the performance. The season is announced to commence on the 24th inst., with Handel's "Israel in Egypt."

THE large and appreciative audiences assembled at Madame Arabella Goddard's Pianoforte Recitals, during the past month, must have convinced her that an absence of four years, and the advent of a number of pianists of the "higher development" school in the meantime, have in no respect diminished the reputation she acquired as an earnest exponent of the works of the classical writers. It is true that she startles us by no new reading: but such exceptional and legitimate executive powers as she possesses will always be estimated at their true value; and we trust that her performances in the metropolis will not be limited to the two Recitals she has already given. It is needless to say how perfectly every piece in the selection of each day was rendered; for, as she brought forward no positive novelty, it will suffice to record that she returns to us with even an increase of that mechanical facility and perfect command over the gradations of tone which have secured for her so high a place amongst the artists of the day. Her reception was warm and enthusiastic, and the welcome thus accorded must have been additionally gratifying, as amongst the auditors were many of the most eminent professors and amateurs now in London.

THE Glasgow Choral Union announces, for the session 1876-77, nine subscription concerts, three of which will be choral and six orchestral. Many works of the highest interest are promised, amongst which we are glad to find Gade's "Zion" and Gounod's "Gallia." The most eminent vocalists have been engaged, and the services of Mr. Arthur Sullivan have been again secured as conductor of the orchestral concerts. The choral works will be rendered by the members of the Glasgow Choral Union, under the direction of Mr. H. A. Lambeth.

WE understand that the recent proposal made by the Council of Trinity College, London, to establish a system of Local Examinations in Elementary Musical Knowledge, has met with a wide response from all parts of the kingdom. Local centres have already been appointed in the following places: Barnstaple, Bedford, Beverley, Birmingham, Bradford, Bolton, Boston, Brighton, Canterbury, Cheltenham, Cirencester, Cork, Devonport, Dublin, Dundee, East Retford, Gloucester, Hastings, Hull, Ilfracombe, Ilkley, Ipswich, Kendal, Kettering, Leicester, Liverpool, Manchester, Mansfield, Newark, Newport (Monmouth), Nottingham, Northampton, Norwich, Os-



## ANTHEM FOR CHRISTMAS.

S. Luke i., vv. 26, 27, 30—33.

HENRY SMART.

London: NOVELLO, EWER &amp; CO., 1, Berners St. (W.) and 80, 81, Queen St., (E.C.) New York: J. L. PETERS, 845, Broadway.

*Con moto moderato.*

BASS VOICE.

*Con moto moderato.*

ORGAN.  $\text{♩} = 72.$  *Su. soft 8ft. and 4ft.* *add 8ft. Reeds.*

RECIT.

The An-gel Ga-bri-el . . was sent from God un-to a ci-ty of Gal-i-lee,

*Reeds off.* *p*

*Ped.* *senza Ped.*

*a tempo.*

named Na-za-reth, to a Vir-gin whose name was Ma-ry, and the An-gel said un-to

*a tempo.* *add Reeds.*

*Ped.*

TENOR VOICE. RECIT.

her, Fear not, Ma-ry, for thou hast found

*Reeds off.* *p*

*senza Ped.* *Ped.*

favour with God, and behold, thou shalt conceive and bring forth a Son, and shalt call His name Je-sus.

*Ped.*

(2)

and shall be call - ed the Son of the High - est.

and shall be call - ed the Son of the High - est.

and shall be call - ed the Son of the High - est.

and shall be call - ed the Son of the High - est.

QUARTETT. *L'istesso tempo.*

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

QUARTETT.

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

QUARTETT.

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

QUARTETT.

And the Lord God shall give to Him the throne of His fa - ther Da - vid, the

*L'istesso tempo.*

Choir soft *sft.* & *Aft.*

*senza Ped.* *Ped.*

Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to

Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to

Lord God shall give to Him the throne of His fa - ther Da - vid, shall give to

Lord God shall give to Him the throne of His fa - ther Da - vid, shall

*cres.*  
Him, shall give to Him the throne, the throne of His  
*cres.*  
Him, . . shall give, shall give to Him the throne, the throne of His  
*cres.*  
Him, shall give to Him the throne, the throne of His  
*cres.*  
give, give to Him, shall give to Him the throne, the throne of His  
*Ped.*

*cres.* CHORUS.  
fa-ther Da-vid, the Lord shall give to Him the throne of His fa-ther Da-vid, and  
*cres.* CHORUS.  
fa-ther Da-vid, the Lord shall give to Him the throne of His fa-ther Da-vid, and  
*cres.* CHORUS.  
fa-ther Da-vid, the Lord shall give to Him the throne of His fa-ther Da-vid, and  
*cres.* CHORUS.  
fa-ther Da-vid, the Lord shall give to Him the throne of His fa-ther Da-vid, and  
*Su. cres.* *Gt. Org. f*

*Più moto.*  
He shall reign o-ver the house of Ja-cob, and He shall reign o-ver the  
He shall reign o-ver the house of Ja-cob, and He shall reign o-ver the  
He shall reign o-ver the house of Ja-cob, and He shall reign o-ver the  
He shall reign o-ver the house . . of Ja-cob, and He shall reign, shall reign  
*Più moto. ♩ = 112.*  
*Ped. in 8ves.* *Ped.*



house of Ja-cob, shall reign for e-ver,

house of Ja-cob, shall reign for e-ver, shall reign for

house, the house of Ja-cob, shall reign for

o-ver the house of Ja-cob, shall reign for e-ver,

and He shall reign for e-ver, shall reign for e-ver,

e-ver, for e-ver, shall reign, shall reign, and of His

e-ver, for e-ver, shall reign for e-ver,

for e-ver, reign for e-ver,

King-dom there shall be no end, there shall be no end, . . . no

and of His King-dom there shall be no

*senza Ped.*

and of His King - dom there shall  
 end, and of His King - dom there . . . shall be no end, no . .  
 end, no end, of His King-dom there shall be no end, no  
 and of His King - dom there shall be no end, . there shall be no

*Ped. . . . in 8ves.*

be no end, shall be no end. **QUARTETT.** The Lord God shall  
 end, there shall be no end. **QUARTETT.** The Lord God shall  
 end, there shall be no end. **QUARTETT.** The Lord God shall  
 end, there shall be no end. **QUARTETT.** The Lord God shall

*Sw. with Reeds.* *Ch.*

give to Him the throne of His fa-ther Da - vid, shall give to Him the  
 give to Him the throne of His fa-ther Da - vid, shall give to Him, . . shall  
 give to Him the throne of His fa-ther Da - vid, shall give to Him,  
 give to Him the throne of His fa-ther Da - vid, shall give to Him the

*Sw.* *senza Ped.*

throne . . . . . of His fa - ther Da - vid, and He shall  
 give to Him the throne of His fa - ther Da - vid, and He shall  
 to Him the throne of His fa - ther Da - vid, and He, and He shall  
 throne, shall give the throne of His fa - ther Da - vid, and He, and He shall

*cres.* *CHORUS.* *cres.* *CHORUS.* *cres.* *CHORUS.* *cres.* *CHORUS.*

*Ped. in 8ves.* *Gt. Org.*

reign o - ver the house . . . of Ja - cob, and He shall  
 reign o - ver the house, the house of Ja - cob,  
 reign o - ver the house of Ja - cob, and He shall reign,  
 reign o - ver the house, the house of Ja - cob,

*mf*

reign, . . . and He . . . shall reign, . . . shall  
 and He shall reign for e - ver, He shall  
 for e - ver,  
 and He shall reign for e - ver,



reign . . for e - ver,

reign for e - ver, and of His

and of His King - dom there shall be no end, of His

reign for e - ver, and of His King - dom there shall be no

*ritard.*  
and of His King - dom there shall be no end, . . .

*ritard.*  
King - dom there shall be no end, shall . be no end, . . .

*ritard.*  
King - dom there shall be, there shall be . . no . . end, . . .

*ritard.*  
end, of His Kingdom there shall be no end, be no end, . . .

*Lento.*  
of His King - dom there shall be no end. A - men. . .

of His King - dom there shall be no end. A - men. . .

of His King - dom there shall be no end. A - men. . .

of His King - dom there shall be no end. A - men. . .

*Lento.* ♩ = 66.  
Ped. in 8ves.

westry, Plymouth, Salisbury, St. Leonards, Shrewsbury, Sheffield, Stroud, Southwell, Tewkesbury, Wellington (Salop), Worsley, Windsor, Worksep, York, &c. Among the hon. local secretaries are: Messrs. J. Abram, Mus. D., Oxon.; F. Atkinson, Mus. B., Cantab.; E. Bunnett, Mus. D., Cantab.; S. Corbett, Mus. B., Cantab.; Rev. J. Cater, M.A.; F. Clark, Hon. Sec., Gloucester Choral Society; G. H. Gregory, Mus. B., Oxon.; J. Hele, Mus. B., Oxon.; F. Iliffe, Mus. B., Oxon.; A. King, Mus. B., Oxon.; J. C. Marks, Mus. D., Oxon.; F. R. Müller, Mus. B., Oxon.; R. L. Nunn, Mus. B., Cantab.; F. W. Pacey, Mus. B., Oxon.; Rev. F. Peel, Mus. B., Oxon.; Brook Sampson, Mus. B., Oxon.; Rev. Dr. Steinmetz; E. Sewell, M.A.; T. Tallis Trimmell, Mus. B., Oxon.; G. B. White, B.A., &c. The General Prizes of £5 and £3 will be adjudicated by Sir Julius Benedict; and a Prize for Cathedral Boys will be adjudged by Sir John Goss, Mus. D.

We are glad to find that Liverpool has recently (thanks to the praiseworthy energy of a local professor, Mr. W. H. Jude) organised a Sacred Harmonic Society, the aim of which is stated to be "to afford ladies and gentlemen an opportunity of studying both practically and theoretically the works of the great Masters; and more particularly the revival of the immortal productions of the illustrious Englishman, Henry Purcell." The Society already numbers some eighty members, and has been encouraged with the patronage of many eminent musical professors. It is governed by a committee of local gentlemen, and has been honoured with the presidency of an influential connoisseur, Mr. W. Lowes Rushton, who has manifested a personal and active interest in the work. Mr. W. H. Jude, the conductor, has made cathedral music his special study for many years past; and, with his well-known abilities as an organist and composer, he is in every respect well qualified for the directorship of what promises and assuredly deserves to become a most important organisation.

On Sunday, the 8th ult., Harvest Festival Services were held in the Church of St. John the Evangelist, Waterloo-road. At the morning service Barnby's anthem, "O Lord, how manifold are Thy works," was admirably sung by a full and well-balanced choir. The sermon was preached by the Vicar, the Rev. A. J. Robinson, M.A. The offertory was forwarded to the Mansion House Eastern War Sufferers' Relief Fund. At the evening service the singing throughout was excellent. The Psalms (lxxxi. civ.) were chanted to two double chants, composed expressly for the occasion by Mr. Charles Castell, the organist, as was also the anthem, "The Earth is the Lord's," the solo being well rendered by Master R. H. R. Watling.

We hear that Verdi's Requiem Mass will shortly be performed on a grand scale by Mr. Kuhe, at Brighton.

THE Harvest Festival at St. Stephen's, South Kensington, caused large congregations to assemble on Sunday, the 15th ult. The church was beautifully decorated with corn, fruit, flowers, &c., the font and pulpit being worthy of special praise. The early celebration was at 8.30 A.M., the morning service and second celebration (choral) at 11 A.M., when Mozart's "I will give thanks" and Tours's Service in F were most effectively sung. The children's service was largely attended, as was also the first evensong at 4 P.M. At the evening service Mendelssohn's sacred Cantata, "Praise Jehovah," (Lauda Sion), was sung, accompanied by a full orchestra, consisting of six violins, two violas, two basses, two flutes, two oboes, two clarionets, two trumpets, three trombones, and kettle drums, in addition to the organ. The work was excellently rendered under the direction of Mr. Albert Lowe, who conducted from the lectern, the organ being taken by Mr. W. T. Essex. The sermon in the morning was preached by the vicar, and that in the evening by the Rev. G. Palmer, of St. Mary's, Newington. The services were repeated on Sunday, the 22nd ult.

MR. G. C. MARTIN, Mus. Bac., Oxon., has been appointed Sub-Organist of S. Paul's Cathedral, in the place of the late Mr. George Cooper. Mr. Martin was formerly organist to his Grace the Duke of Buccleuch, at Dalkeith, and also of S. Peter's Church, Edinburgh, where he gained

considerable reputation both as an organist and choir-master. For the last two years he has occupied the position of master of the choristers of S. Paul's Cathedral, an office which he will hold in conjunction with that of Sub-Organist.

MR. F. J. READ, a pupil of Dr. Sloman, of Reading, passed his final examination at Oxford for the degree of Mus. Bac. on Wednesday, the 25th ult.

On Tuesday, the 3rd ult., a Concert was given in the Lecture Hall, Camden Park-road, by the Choir of S. Luke's Church, New Kentish Town, in aid of the Choir Fund. The first part of the programme was sacred, and included, among other items, Mendelssohn's "Hear my Prayer," the solo in which was given with much expression by Master Lawrence. Gounod's "There is a green hill far away" was sung by Master McCall so well as to elicit an encore, and Zingarelli's "Laudate" was on the whole fairly rendered. In the second part several part-songs were given with much effect by the choir. Mr. A. Penny presided at the pianoforte, and Mr. W. T. Box conducted. The hall was crowded in every part, and the fund materially benefited.

At the harvest thanksgiving, on the 1st ult., at St. Mary's, Vincent-square, Westminster, the services comprised the following music, which was well rendered by the efficient choir: Matins—Benedicite, Best; Jubilate, Smart in F; Anthem, "I will magnify Thee," Goss; Offertory Sentences, "Not every one" and "Lay not up for yourselves," Sauerbrey. Evensong—Magnificat and Nunc dimittis, Calkin in B flat; Anthem, "O Lord our Governour," Gadsby. The church was tastefully decorated, and the services were largely attended.

WE regret to announce the death (at Kingstown, the packet station for the Anglo-Irish mails) of Mr. Reginald Walker, youngest son of Mr. J. H. Walker, many years Professor of Music at Rugby School. He was exceedingly talented, both as an organist and composer—one of his compositions has appeared in the *Musical Times*—and at the time of his decease was only in his thirty-seventh year.

On the 15th ult., the Harvest Festival was celebrated at the Church of All Saints', Kensington Park. This Church is well known for its sound musical services and for its large and effective choir, under the direction of Mr. E. H. Birch, the organist, and the manner in which the selection of music was rendered upon that occasion was well calculated to sustain the reputation already made. The Service used throughout the day was Garrett in D; the Anthems, "The Lord hath done great things" (H. Smart), "Fear not, O land" (Sir John Goss), and "Praised be the Lord" (Dr. Steggall).

THE *Hereford Times* of the 14th ult. has the following announcement: "We understand that a proposition has been mooted amongst the stewards to present to Mr. Townshend Smith a testimonial in recognition of his valuable services. We trust that the response to the proposition will be unanimous, and that the recognition will take a form as substantial as the results of the protracted and indefatigable exertions of the Hon. Sec., who we are sure will value the feeling which prompts this step far more than the testimonial itself."

AN Evening Concert was given in the Boys' School Room, All Saints', Spicer-street, Mile End New Town, on Monday, the 23rd ult., in aid of the Victoria Park Hospital for Diseases of the Chest. The soloists were Miss A. Batyie, Miss E. Harrison, Miss O. S. Wilkinson, and Miss M. Pratt, Messrs. Harrison, Harradine, and Whybrow, and two trios were sung by Messrs. Marsh, Woolgar, and Robinson; Mr. W. C. Vignes gave a reading and Miss M. Wilkinson a recitation. The Concert was under the direction and conductorship of Mr. J. Lowick Harrison, who also presided at the pianoforte.

THE fifty-sixth monthly Concert of the Grosvenor Choral Society was given, before a numerous audience, at the Grosvenor Hall, Buckingham Palace-road, on Friday, the 20th ult., when Leslie's Cantata "Holyrood" was per-

formed, with Mrs. Alfred Dye, Miss Lizzie Turner, Mr. A. Lawrence Fryer, and Mr. Henry Baker as soloists, and Mr. J. H. Maunder as accompanist. Miss Turner was encored in the ballad "There once was a maiden," and Mr. Baker sang with excellent effect the part allotted to "John Knox." The second part consisted of solos and part-songs, including Macfarren's "Windlass Song" (male voices); Taubert's "In a distant land," sung by Miss Annie Geary; and a new song, "Jamais plus!" by J. G. Callcott, sung by Mr. A. Lawrence Fryer, all of which were enthusiastically encored. Mr. J. G. Callcott conducted.

We regret to find that petitions for the winding up of the Alexandra Palace Company have been presented, and that, although the matter is temporarily delayed, we may reasonably expect the speedy closing of this agreeable place of resort. Musically speaking, it will be a great loss to those who live in the immediate neighbourhood, for the performances in the concert-room, under the able direction of Mr. Weist Hill, have been steadily increasing in interest; and we cannot forget the revival of two of Handel's much-neglected Oratorios, the general execution of which reflected the highest credit upon all concerned.

At the final meeting of the stewards of the Hereford Festival, it was unanimously resolved: "That the thanks of the stewards be given to the conductor and Hon. Sec. for his indefatigable exertions in making arrangements for the Festival, and bringing it to its unprecedentedly successful issue." The stewards were also to be invited to meet again at the next Hereford Festival in 1879, and the committee of management was reappointed. We have since been informed that the Dean of Hereford and all the Canons have accepted the office of stewards for 1879.

## REVIEWS.

NOVELLO, EWER AND CO.

*Sonatas for the Pianoforte.* Composed by W. A. Mozart. Edited and fingered by Agnes Zimmermann.

ALL persons actively engaged in musical tuition will agree with us that but little is known, even amongst cultivated amateurs, of Mozart's Sonatas. True it is that some three or four of those most popular in character have taken a stand in public estimation, and are now and then to be found embedded in a heap of showy pieces forming the contents of a "Canterbury" in a fashionable drawing-room; but the very fact of these being selected to represent Mozart's genius in this class of composition prevents many from searching more deeply into the mine of wealth which Miss Zimmermann has brought together in the attractive volume before us. And yet, not only for purity of melody and masterly construction, but as studies for touch, phrasing, and the cultivation of every shade of expression, these works remain unrivalled, many indeed of the Sonatas but rarely played containing beauties which cannot but surprise those who hear them for the first time. The editress, like a true artist, approaches her task with reverence; and in her Preface, therefore, gives her reasons for altering or inserting anything which might offend those who rigidly demand the text of Mozart. The little she has done in this way, however, needs but small apology, for the slurs (some of which are added and others lengthened) accurately define, as she says, "the phrasing and the musical sense of the different passages;" these will doubtless be felt as a valuable guide to those who study without a master, and cannot but help even the professor, who has often to supply by explanation to his pupil what should be in all cases clearly shown upon the paper. The one change of notation in a portion of the Trio of the Sonata No. 11 is perfectly justifiable; for as everybody sustains the melody in these passages, it is as well to write them as they are to be played. The vexed question of the *appoggiatura* and *acciaccatura* has been settled by drawing a line through the latter wherever it occurs, and allowing the former to receive its full value as an emphasised note, retaining in both cases the original notation. This is perhaps as it should be; but, after all, the importance of preserving the

old *appoggiatura* is more a matter for the eye than the ear, especially as we know that Mozart himself did not adhere to any positive system, in proof of which we may instance the celebrated Sonata in A minor, No. 8, in which the opening subject, at the commencement of bar 2, has A as an *appoggiatura* before G $\sharp$ , and on its repetition, in bar 10, the same note appears as an ordinary quaver linked to the following one. Where an experienced musician like Miss Zimmermann, however, carefully separates the *appoggiatura* from the *acciaccatura*, all doubt upon the subject is set at rest, and the notation becomes of little consequence to the player. We are glad to find that in this edition every care has been taken to ensure correct and intelligent phrasing by attention to the minutest marks of punctuation, and by plain directions in the Preface as to the manner of producing the required accents by the touch. In Mozart's time, however, it is well known that much was left to the taste of the performer, in confirmation of which we could cite the bars marked "a piacere," in the last movement of the Sonata in C minor, No. 14, where, at every one of the pauses, we have the authority of a late enthusiastic exponent of Mozart's music for saying, it was the custom (we presume imitated from the method initiated by the composer himself) to introduce some short ornamental passages, of which we find no indication in the notation. In proof of the necessity of selecting a first-class executant to edit a work of this importance, it may be well to call attention to the fingering, which we need scarcely say will be found invaluable to amateurs. A great change has taken place in the system of fingering lately; and Miss Zimmermann is, we see, not conservative enough to adhere to an old method when a passage can be more freely executed or more accurately phrased by a new one. In conclusion, we have only to say that the music is clearly printed, and that the date of the composition of each Sonata, wherever it could be ascertained, is stated. The purity of the text has been certified by reference to the best English and foreign editions; and in every respect the volume is a worthy companion to that recently issued by the same firm and under the same editorship, containing the whole of the Sonatas of Beethoven.

*Musical Myths and Facts.* By Carl Engel. Vol. 2.

IN our last number we noticed in some detail the first volume of the present work. The second, which now lies before us, is fully as interesting and instructive as its predecessor. Mr. Engel is not only a great reader, but he has read many books not generally accessible, as may be seen both from the article on "Curiosities in Musical Literature," mentioned last month, and from many parts of the present volume. It will be needless to do more than give a brief account of the principal articles which make up the contents of this second and concluding part of the work.

First in order we find a paper entitled "Mattheson on Handel," which from a historical point of view is of considerable value. Many of our readers will be aware that in 1760, the year following Handel's death, a memoir of the great composer was published by the Rev. John Mainwaring. It may not, however, be so generally known that the work was shortly afterwards translated into German by Handel's old friend Mattheson, then an old man of eighty years of age, with the addition of copious annotations partly supplementing and partly correcting the statements of the original work. The whole of Mattheson's notes, together with quotations of the passages of Mainwaring to which they refer, are given by Mr. Engel, and though much of what Mattheson says will be familiar to students, his commentary is well worth preserving, the more as his book is now extremely scarce.

The article on "Diabolic Music," which follows, is one of those curious collections of quaint anecdotes and legends in which Mr. Engel seems especially to delight, and of which examples have already been noticed in our last article. The succeeding papers on "Royal Musicians" and "Composers and Practical Men" are chiefly historical; but, as usual, the author, instead of giving merely a dry record of facts, has brought together a number of interesting details, many of which are entirely new to us, and are derived from sources not readily accessible. The article on



"Music and Medicine" is largely ethnological, and gives an account of superstitions with which music is connected of various savage or but half-civilized nations. This is followed by a list of the principal works on the medical employment of music, with a more detailed notice of such of them as are not easily attainable.

"Popular Stories with Musical Traditions" is one of the most amusing articles in the volume. The stories are nearly twenty in number, some of them, such as "The Jew in the Thicket," "The Pope's Wife," and "The Two Hunchbacks," droll and even grotesque, while others, for example, "The Monk of Affligem" and "The Plague in Goldberg," are very beautiful. The following paper on "Dramatic Music of Uncivilized Races" is another example of Mr. Engel's patient and laborious research. He has collected from various books of travels accounts of dramatic entertainments, more or less rude, of the Australian aborigines, the North American Indians, the Polynesian Islanders, African Negroes and others, all of which present us with the drama in its most rudimentary form; then, noticing it in a somewhat more advanced stage, we have descriptions of the drama, always combined with music, in Java, Siam, Cochinchina, Burmah, India, China, and Japan.

"A short Survey of the History of Music" consists of a chronological table, extending over 49 pages, of the chief events in connection with musical history. This, as we learn from the author's introductory remarks, is chiefly founded on a similar compilation by the late Charles Czerny. It will be found of great value, and though we have not had the time to verify every date and name, we have found it reliable so far as we have tested it. This, however, is no more than we expected from the general quality of Mr. Engel's work. A feature which materially adds to the utility of the table is that a parallel column is given, in which are recorded the chief contemporaneous events of general history, as well as of literature, science, and art.

The last article in the volume is on "The Musical Scales in use at the present day." Of these no less than eleven are given. Of course no such large number is to be found in general in our own modern music; but various forms of the scale in use among foreign nations are included.

We take leave of Mr. Engel's work with our best thanks to him for an important and most interesting contribution to musical literature.

*Tunes New and Old*; compiled by John Dobson, and for the most part revised or re-arranged by H. J. Gauntlett, Mus. Doc.; J. F. Bridge, Mus. Doc., Oxon.; and Samuel Reay, Mus. Bac., Oxon. Tenth thousand. Enlarged.

THIS volume is designed to supply tunes for all the metres to be found in the Wesleyan Hymn Book. Not being acquainted with that work, we are not in a position to say whether the number and variety of its peculiar metres is such as to necessitate the preparation of a new tune-book, and whether among the countless number of such books already in existence one might not have been found which would meet all the requirements of the Wesleyans. That the volume under notice has proved suitable for the purpose for which it was compiled is sufficiently evident from the fact of the present copy bearing on the title page the words "Tenth Thousand." The success of the work may therefore be taken for granted; and our duty is not to discuss the question of its necessity, but to make a few remarks upon its contents.

Of all religious denominations, the Wesleyans have probably been, in time past, the most distinguished for the lively character of their sacred music. Many of us are old enough to remember the time when such books as Rippon's and Walker's selections of psalm-tunes were those most in vogue; and even now it is probable that in out-of-the-way places many genuine specimens of the old-fashioned tunes, with fugues, repeats, divisions, and what not, may still hold their ground. Yet no more striking proof of the improvement in general musical taste, at least as regards psalmody, could be found than that which is furnished by the present volume. Here we find the psalm-tune, so to speak, sitting clothed and in its right mind.

As we turn over the pages of the book, they present a sober appearance that reminds us of "Hymns Ancient and Modern."

The entire work contains 297 psalm-tunes, 54 chants, and 6 responses and doxologies. These are selected from the most various sources; and we are glad to see that a very considerable number of old German chorals has been included. For the general excellence of the arrangements the names of Dr. Gauntlett, Dr. Bridge, and Mr. Reay will be a sufficient guarantee. Only in one or two instances do we think an improvement would have been possible. For example, the tune "Darmstadt," No. 148, is the choral "Nun danket alle Gott" adapted to a different metre from the original. This, we think, to be regretted, as the English version of the original hymn "Let all men praise the Lord" is so frequently sung and so generally known. Possibly, however, the explanation may be that the hymn is not in the Wesleyan collection. If so, it ought to be. Again, the tune "Dettingen," No. 232, is a sadly-mangled and distorted version of the very beautiful choral "Wie schön leuchtet der Morgenstern." Here not only is a considerable part of the original omitted altogether, but two lines are introduced, one of which is not in the German choral at all, and the other is not only put in its wrong place, but altered almost beyond recognition. Such a mutilation of a fine melody ought not to have been allowed, and our surprise is increased by finding in the index Dr. Bridge's name given as the arranger. In this case, too, it was the more unnecessary, as the particular metre to which the tune is adapted (87,87,887) is a very common one in German chorals. To name but three, any one of which would have suited without alteration—"Es ist das Heil uns kommen her," "Aus tiefer Noth schrei' ich zu Dir," and "Nun freuet euch, lieben Christen, gmein," three of the most beautiful of the German chorals, are all in this metre. The instances we have named are, however, exceptional; and as a whole we can speak very highly both of the selection and arrangement.

The whole work provides tunes for sixty-six different metres, an unusually large proportion—196 out of 297—being for peculiar metres. We do not know whether the Wesleyan Hymn Book abounds in such, but otherwise it is difficult to see why no less than four tunes each should be given for such unusual metres as 555,11 and 559,559. This is, however, a matter on which the editor is the best judge; we simply mention the point as one which has struck us as remarkable in going carefully through the book.

To sum up our opinion of the volume in general terms, we should say that it is one which is decidedly superior to many collections which have come under our notice, and which shows that its editor has a just appreciation of the requirements of the present day in the matter of church music.

*Zion; A Cantata for Baritone Solo, Chorus, and Orchestra.* Composed by Niels W. Gade. Op. 49.

*The Crusaders; A Cantata for Solo voices, Chorus, and Orchestra.* Composed by Niels W. Gade. Op. 50.

IN the notice of the Birmingham Festival in our columns last month, both these works (which our readers will remember were produced on that occasion) were so ably analysed by the writer as to relieve us from the necessity of any details now. We have nothing to add or to alter of what was then said; it will therefore be sufficient to take this opportunity of calling attention to the fact that both works are published in Novello's octavo edition, and of recommending them to the notice of amateur musical Societies, for which, both from their moderate length and their comparative freedom from difficulty, they will be found admirably suited.

*The Organist's Quarterly Journal.* Edited by William Spark, Mus. Doc. Parts 30—32.

DR. SPARK has most assuredly had no easy task before him during the eight years which have now elapsed since the first number of *The Organist's Quarterly Journal* appeared. To procure even a reasonably good continuous supply of original compositions for the organ is certainly no light work; and it is no more than might be expected

that the music contained in the thirty-two parts of the Journal already published should be of somewhat unequal merit. It speaks well for the industry of the editor that original contributions by no fewer than eighty-two different writers have appeared in the columns of the work. Of these a large number have been from English pens; and it may fairly be said that on the whole we have held our own against foreign writers. The three numbers now under notice may be taken as fairly representative of the average merit of the journal; we shall therefore briefly enumerate their contents. Part 30 commences with a set of variations by the editor on the psalm-tune "Jerusalem the golden," which are well laid out for the organ, and in their way effective, though to some extent suffering from poverty, or perhaps we should rather say monotony, of harmony. If our readers will compare these variations with those by Mendelssohn on the "Vater unser" in his Sixth Organ Sonata, they will see what we mean. Next comes a short and pleasing Larghetto by Mr. J. E. Richardson, organist of Salisbury Cathedral, which is followed by a not particularly striking Andante by E. A. Sutton. Two excellent Minuets, one by Mr. Hamilton Clarke, the other (Per un Organo di Salone) by M. Silas, complete this number. The form of the Minuet seems to be growing in favour with writers for the organ: we find four examples of it in these three numbers. The first piece in Part 31 is a neat little Andante by H. H. Battley. We then find a very good "Postlude" by Arthur Carnall, which (though not so entitled) is really a March with Trio. A "Prelude and Fugue" in D, by Jacob Bradford, is, in our opinion, very dry, and in places most uncomfortably harmonised. The following "Andante con moto," by E. H. Turpin, is also not free from a suspicion of dryness, though we like it better than the preceding piece. The last piece in this number is a very good Fugue in D minor by Mr. Frederic Archer. Part 32 is on the whole decidedly the best of the three. It contains a Minuet and Trio by Mr. Henry Smart, whose name is of itself sufficient recommendation of his music, a very excellent Fantasia (evidently for concert rather than church use) by Mr. W. S. Hoyte, an unpretending but pleasing Andante by Mr. John Wrigley, and a very pretty, if somewhat Mendelssohnian, Minuet and Trio by Mr. J. Baptiste Calkin.

#### WILLIAM REEVES.

*Organ Music*, by eminent composers. Selected from the *Musical Standard*.

THIS little book contains a selection of short pieces, mostly of two or three pages each, which raises in our minds the question, What constitutes an eminent composer? This question our readers can determine as well as ourselves; and for their guidance, we give them the list of those whose names appear in this publication. We find one piece each by Schubert, Handel, and Sterndale Bennett, as to whose eminence there can be no two opinions; the other contributors to the work are Charles W. Smith, Edward Griffiths, C. J. Frost, E. T. Driffeld, Pierre J. Claessens, John Jackson, Charles H. Nottingham, Boyton Smith, Edward J. Crow, C. Evers, T. Mee Pattison, W. J. Westbrook, F. E. Gladstone, L. Kozeluch, and John Pachelbel. We have nothing to say against this list; but several of the names are certainly new to us as those of "eminent composers."

#### WEEKES & CO.

*A Festival Setting of the Magnificat and Nunc Dimittis*, in the key of D major. By Humphrey J. Stark, Mus. Bac., Oxon.

"O taste and see how gracious the Lord is," Anthem for four voices. By Humphrey J. Stark, Mus. Bac., Oxon.

MR. STARK'S Magnificat and Nunc Dimittis are written originally with orchestral accompaniment, but so few indications of the instrumentation are given in the organ arrangement that it is difficult to form any decided judgment as to the full effect of the work. This much, however, can safely be said, that the whole service is well

written and full of spirit. The opening, after a short symphony, when the chorus enters in unison, with full harmony in the orchestra, is broad and effective. The modulations on the second and third pages are somewhat abrupt, and will require careful singing on the part of the chorus. A short quartet, "And His mercy is on them that fear Him," leads to a good point at the words "He hath shewed strength." The symphony introducing the "Glory" seems to have been suggested by a passage in the finale of Mendelssohn's first Organ Sonata; but the chorus itself is very good, especially the fugued "As it was in the beginning." The "Nunc Dimittis" is very short, almost disproportionately so; but this will probably be rather a recommendation than otherwise, as regards its performance. It is very good, but requires no detailed notice. The "Glory" is an abridgment of that in the Magnificat.

The Anthem "O taste and see," though not likely to make us forget Sir John Goss's charming setting of the same words, is very pleasing and melodious. Apart from all comparisons, we like it much, and can heartily recommend it. Excepting the very clever enharmonic modulations on the sixth and seventh pages, it will be found by no means difficult to sing.

#### AUGENER AND CO.

*Six celebrated Toccatas, for the Pianoforte*: Composed by Muzio Clementi, Francesco Pollini, George Onslow, Carl Czerny, Carl Mayer, and Robert Schumann. Revised and the fingering supplemented by E. Pauer.

HERR PAUER has done good service by bringing these Toccatas to the notice of teachers who desire that their pupils shall cultivate both a good touch and a classical taste. No. 1, by Clementi, will be found extremely useful for the practice of double notes, passages in thirds and sixths for the right hand abounding throughout. As a piece of music it may be said to be somewhat dry, but as a study it is everything that can be desired. Little is known of Pollini; but so great an authority as Liszt has declared that in some of his pianoforte works he has foreshadowed the effects of Thalberg; and we have ourselves seen a composition of his written in three lines, a principle we know to have been adopted by his more popular successor. The Toccata before us is melodious in the extreme, and so carefully written as to give the impression of its having been designed for the first movement of a Sonata. It would be well for students to make themselves acquainted with some of the works of this neglected composer. Onslow's Toccata may also be recommended as a good study for passage-playing in both hands; and Czerny's has all the effect of a well-considered exercise for double notes. There is no particular reason why Carl Mayer's graceful piece should be termed a "Toccata;" but as he has called it so, we are bound to accept his title. Like all the works of this composer, it is extremely melodious, and will be certain to please a mixed audience; but, considered merely as a study, it may be practised with advantage, especially for rapidly-reiterated notes. We have copied the general title-page of these Toccatas, on which a sixth one, by Schumann, is mentioned, but this has not reached us, and may perhaps not yet be published.

#### B. WILLIAMS.

*Stepping Stones to the Staff Notation*. By Francis T. Brooks.

WE fail to see any special reason why a new Treatise on the Staff notation should be published, a fact which we think even Mr. Brooks would admit were he to glance at the number of such works which accumulate upon our reviewing shelves during a twelvemonth. We are inclined, too, to doubt whether in the multiplication of "Methods" there is not a danger of students becoming mystified as to the relative merits of the "absolute" and "relative" merits of notations, because in many of these, instead of boldly teaching the one or the other as the truth, we see a tendency to use as much as is convenient of both. In the book before us, for instance, we find the syllables *Soh* and

*Te* representing the fifth and seventh of the scale, without a word of their having been borrowed from the modern disciples of the "relative" school. Again, on page 7 *dohs* are to be found in all parts of the staff, and the scales always appear without sharps and flats; but afterwards the signatures are given as in the established notation. We cannot but consider this as a confusion of systems, for certainly a pupil should be taught at first either to consider that *Doh* always appears in the same place, as in the Sol-fa notation; that it varies, although the sharps or flats necessary in the scale are supplied *mentally*, as in other methods we have seen; or that it always expresses the note C, and that every scale must be separately studied, as in the system so long taught by Mr. Hullah and his followers. To dispose at once of any objections we have to Mr. Brooks's little Manual, we may say that it is in our opinion much easier to remember that keys with sharps rise by fifths and with flats by fourths, than to recollect the sentence "Greedy drones are ever bees' foes," the first letter of each word giving us the key-note for the sharp keys, and to read it backwards for the flat keys. In the "Musical Dictionary" we can scarcely believe that the example given of an *appoggiatura* is what was intended by the author: it appears as a crotchet (which may be an error), but in any case it is much more like an *acciaccatura* than an *appoggiatura*. What, too, can be meant by the *acciaccatura* being "a semitone below the principal note?" Surely it is as often a whole tone above it? The explanations of Time, Accent, and other elementary points may be commended; but the selection of little pieces for beginners will be found the most important feature in the book; most of these, both in the words and music, are well considered, and will no doubt prove highly useful in class teaching.

## ORIGINAL CORRESPONDENCE.

### DOUBLE BARS IN HYMN TUNES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I shall be greatly obliged if you will, in your next "Answers to Correspondents," give your valuable corroboration of what I believe to be the correct rendering of hymn tunes. Take, for instance, the following S.M. :—



I play at a church where they have always made a pause at every double bar—that is to say, at bar marked \* they have always sung the previous B as long as the dotted notes at the other double bars. Now, I've been endeavouring, in this and other cases, to teach the choir to keep the strict time as written. I have, of course, many opponents, and your powerful opinion will greatly assist me in reforming what I think to be bad, as in many cases in C.M. and S.M. hymns the words do not admit of a pause between the third and fourth lines.

#### EXAMPLE :—

"Dear name the rock on which I build,  
My shield and hiding-place;  
My never-failing treasury filled  
With boundless stores of grace."

I am, Sir, yours obediently,  
Brighton. ORGANO.

[We quite agree with our correspondent that in the tune he has quoted no pause should be made at the end of the third line. We should, however, rest our opinion on musical reasons. If a pause is made, the regular four-bar rhythm of the music is disturbed.—ED. *Musical Times*.]

## THE STEINWAY PIANOFORTES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The remarks in your current issue respecting my advertisement of the Steinway Pianofortes are founded on a misapprehension, arising, no doubt, from the fact that the writer had an imperfect copy of it before him. The advertisement in question was not only written, but was also signed by me; and as I have not the honour to be an American, it is obvious that, whatever may be its merit or demerit, it cannot appropriately be cited as an example of "American laudation of their own wares."

With respect to the momentous question as to whether Messrs. Moore and Burgess, and the other gentlemen who write the "new and lovely songs," should or should not send them "for review," I am not qualified to offer an opinion, but, as regards the Steinway Pianofortes, if your correspondent believes that he can add anything to the dicta of Professor Helmholtz, and the other scientific and musical authorities to whose opinions on the subject I referred in the same advertisement, I shall be very happy to afford him every facility for so doing by allowing him to examine the instruments.

I am, Sir, yours obediently,  
W. M. T. MAXWELL, LL.B.

28, Baker St., Portman Sq., London, W.,  
September, 1876.

[As Mr. Maxwell informs us that the advertisement we quoted was "not only written," but "signed," by him, he has effectually secured the copyright of it; and we hasten, therefore, to correct our assertion that it is a specimen of "American laudation of their own wares."—ED. *Musical Times*.]

## THE COMMUNION OFFICE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It appears desirable that composers should make a complete book for this office while they are about it, and provide a Benedictus and Agnus, and also add to the Sanctus "Hosanna in the highest," to be used where or when required. Some music for this office is tolerably complete, for instance, Missa de Angelis, Missa Regia, Missa in duplicibus, Cobb, Agutter, Woodward in A and E flat, Hoyte, Fleetwood Sheppard, Redhead, W. H. Monk, and others, but similar works by Dr. Stainer, Barnby, Armes, Dykes, Hayne, &c., are deficient in this particular, and therefore either cannot be adopted, or the Benedictus and Agnus from other books used instead. Allow me to suggest the advisability of the various composers publishing Benedictus, Agnus, and also Pater Noster if they please, to agree in style and manner with their existing works—it will prove a great boon to many choirmasters, and save them much difficulty and trouble.—I am, Sir, yours, &c.,  
Beckenham, S.E., Oct. 23, 1876. J. S. HODGE.

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. R. MADDOCKS.—The mezzo-soprano has a somewhat lower register than the soprano; but the difference is more in the quality of the voice than the compass. Madame Trebelli-Bettini is usually termed a contralto.

HAROLD WEISNER.—We are not aware of any competitive examinations except those mentioned by our correspondent.



## BRIEF SUMMARY OF COUNTRY NEWS.

*We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.*

**ASHFORD, KENT.**—A Concert was given in the Corn Exchange on Friday evening, 20th September, which was attended by a large and fashionable company. Signor Randegger conducted, and accompanied the vocal music. The programme was sustained by Miss Robertson (soprano), Miss F. Robertson (mezzo-soprano), Mr. Sauvage (tenor), Mr. Gordon Gooch (bass), and Mons. Albert (violinocello). Miss Robertson was enthusiastically received in each of her selections, and Miss F. Robertson was also very successful, especially in the ever popular "Berceuse" of Gounod, to which M. Albert played the violinocello obbligato. Mr. James Sauvage made a most favourable impression by his rendering of several ballads, and Mr. Gordon Gooch gained immense applause. The concerted music was exquisitely rendered. A great feature of the evening was the violinocello playing of Mons. Albert.

**BIRMINGHAM.**—An interesting and highly-successful complimentary Concert was given in the Town Hall on the 9th ult. to Mr. T. G. Locker, the well-known local teacher of class-singing, by a number of his present and former pupils and friends, in acknowledgment of his excellent personal qualities, and of the valuable services rendered by him to the cause of musical art. The principal artists were Miss Emma Beasley, Mr. J. H. Pearson, Mr. W. Pountney, and Mr. J. L. Wadmore (vocalists), Mr. T. M. Abbott (violinist), Mr. J. Stimpson (organist), and Mr. Spivey (pianist). Mr. Locker conducted. The first part of the concert was devoted entirely to sacred music, and the second, which was secular, included Mr. Anderson's Cantata, *The Wreck of the Hesperus*. The choruses were well sung by a choir numbering 200 voices.

**BLACKPOOL.**—An Organ Recital and Sacred Concert was given in the Congregational Church, Victoria-street, on the 25th September. W. H. Jude, Esq., conductor of the Liverpool Sacred Harmonic Society, presided at the organ, recently erected in the church, and the vocalists were Miss Holt, of Rawtenstall, winner of the first prize at the Manchester competition, 1875; Thomas Stanton, Esq., of Blackpool, and William Lister, Esq., of Blackpool. The programme was well selected and admirably performed.

**BRISBANE.**—The Musical Society gave a Concert at the School of Arts on the 10th July. The work chosen was Haydn's *Seasons*, which was effectively rendered, the band and chorus being especially good. On the 10th of July Mrs. Wilkie gave her farewell Concert, assisted by members of the Musical Union. A selection from the *Seasons* formed the second part of the programme. Mrs. Wilkie received enthusiastic applause for her singing "There was a Squire," which was encored. The choruses were admirably sung throughout, and the band, though suffering from diminished numbers, was fairly efficient. The second part consisted entirely of the *Merric Men of Sherwood*. Mr. R. T. Jefferies, as conductor, and Madame Mallalieu, as pianist, gave, as usual, perfect satisfaction.

**BUXTON.**—We hear that Mr. Julian Adams is actively engaged in organising a Grand Instrumental Concert on the evening of Saturday the 4th inst., that being the termination of his three years' engagement with the Company. So satisfied, however, have the Directors been with the manner in which he has worked for and with them, that they have re-engaged him for another term of three years.

**DUNHAM MASSEY, CHESHIRE.**—The annual special Harvest Thanksgiving Services were held at St. Mark's Church on the 8th ult., the church being most tastefully adorned with corn, fruit, flowers, &c. There was full choral evening services. The Psalms for the day were chanted to Robinson in E flat, and Barnby in E flat; the Magnificat to Dr. Wainwright in A; the Nunc dimittis to Dr. Blow in E minor. The anthem selected for the occasion was by Sir G. J. Elvey, "O give thanks," which was rendered in a highly satisfactory manner. The hymns, "Praise, O praise our heavenly king" and "Lord of the harvest," were from "The Hymnal," and in addition to these were sung "Come, ye thankful people, come" and the ever popular German Harvest hymn, "Wir Pflügen den Felder" ("We plough the fields"). Tallis's responses with the Ely confession were given with good effect. The congregation joined in the chants and hymns, and the singing of the choir reflected much credit on the choir-master and organist, Mr. C. T. Bowland, who ably presided at the organ.

**HONLEY, NEAR HUDDERSFIELD.**—Sunday, the 1st ult., was observed at St. Mary's Church as a day of special thanksgiving for the harvest. The services were in every way appropriate to the occasion, and the choir was considerably augmented. The anthem was "I will give thanks," J. Barnby. The proper Psalm was the 107th, sung to two single chants (Woodward in B flat and Aylward in B flat). The Magnificat was sung to an arrangement of the first Parisian Tone, the Nunc dimittis to Hine in G. The hymn tunes were 223 and 224, in "Hymns Ancient and Modern." The accompaniments were played by Mr. J. C. Beaumont, his volunteries being "Andante in D" (Smart), "Andante from Mozart's Ninth Symphony," and "War March" from *Albion*, all of which were performed in a masterly manner. Collections were made on behalf of the Church Pastoral Aid Society.

**ISLEWORTH, MIDDLESEX.**—A Harvest Thanksgiving Service took place on the 1st ult. at Spring Grove Church, which was noteworthy for the excellence of the musical arrangements. Several members of the choir of St. Paul's Cathedral and of the Chapel Royal, St. James's, contributed their services, and the following selection of music was performed: "He counteth all your sorrows" (*Hymn of Praise*), admirably sung by Mr. Kenningham, of St. Paul's Cathedral; "God is a Spirit" and "Come, O Israel," both from the *Woman of Samaria*; and Sir John Goss's anthem "Praise the Lord, O my soul." The Vicar of the Parish, the Rev. E. V. Hall, presided at the organ, and played, as a concluding Voluntary, the March from Sir F. Osseley's Oratorio *St. Polycarp*.

**LAURENCEKIRK.**—The Musical Association gave its first Concert for the season in the St. Laurence Hall, on Friday the 13th ult. The first part was sacred, and comprised selections from Handel, Haydn, Mendelssohn, and Sullivan, the chorus numbering about 50 voices, singing with fine effect Sullivan's "Say, watchman, what of the night?" Handel's "O Father" (*Judas Maccabeus*), and the "Hallelujah" Chorus from the *Messiah*. The second part was secular, and consisted of songs, part-songs, and choruses by well-known composers, all of which were well executed by the various performers, members of the Society. The accompaniments were played by Mr. W. H. Richmond, organist of the Cathedral, Dundee, who also contributed to the first part the Overture to Handel's *Occasional Oratorio*, and to the second, Archer's "Sans souci." Mr. Davidson, of Stonehaven, acted as conductor.

**LEEDS.**—The Festival Committee have frequently drawn the attention of the Corporate Property Committee to the serious defects of the Town Hall orchestra, and the following are the plans now under consideration for a reconstruction of the orchestra before the Triennial Festival of 1877. The front to be lowered from seven feet to five feet, and the space on either side, from the hall side doors to the present orchestra, filled up with the new structure. The stages usually occupied by the violinocello and double bass players to be widened; and the ascent to the top of the orchestra to be several inches less steep on every stage or stair than now. The wide side steps leading from the hall to the orchestra to be done away with, and the entrance to the orchestra for the principal performers to be by a flight of steps leading from the Great George-street door directly on to the platform of the orchestra. These alterations will give extra accommodation to 150 performers; and the cost is estimated not to exceed £350.—The first of the series of Saturday Evening Concerts at the Town Hall, on the 14th ult., was well attended and highly successful. In addition to the Madrigal and Motett Society, Madame Liebhart, Mdle. Bertha Brouill (violin), and Miss Emmeline Kennedy appeared, and elicited well-deserved applause, Mdle. Brouill's performance, especially, producing a marked impression upon the audience. Dr. Spark conducted, and Mr. John Shaw was assistant accompanist at the pianoforte.

**LINDLEY, HUDDERSFIELD.**—A "Presentation Concert" was given by the Lindley Choral Society, on the 5th ult., in the Mechanics' Hall, which was crowded by the musical friends and admirers of Mr. Jonathan Crosland, of Lindley, a well-known local musician. The principal vocalists were Mrs. Crosland, Mrs. Barras (Huddersfield), Mrs. Rhodes, Miss Holroyd, Mr. Woodhouse, and Mr. Earnshaw (Lindley). Selections from Handel's *Judas Maccabeus*, and some compositions of Mr. Crosland, were well rendered. At the close of the "Hallelujah" chorus, Mr. Wm. Hirst came forward, and, in a few appropriate words, presented Mr. Crosland with an excellent portrait of himself, painted in oil by Mr. V. Hatch, bearing the following inscription: "Presented to Mr. Jonathan Crosland, by the members and friends of the Lindley Choral Society, in recognition of his valuable services as conductor for thirty years. October 5th, 1876." Mr. Crosland briefly returned thanks.

**LIVERPOOL.**—A most successful opera and ballad concert was given at St. George's Hall on the 5th ult. by the principal members of the Imperial Italian Opera Company. Signor Vizzani, Signor Sterbini, Madame Laville Ferninet, Mdle. Emma Howson, and Madame Demeric-Lablache were the vocalists, and Madame Grey gave a performance on the harp. The pianists were Mr. W. H. Jude and Mr. Nelson.—At the second subscription Concert of the Philharmonic Society on the 24th ult., Gade's *Crusaders* was the principal item in the programme. The soloists were Madame Trebelli (who sang the part at the Birmingham Festival), Mr. W. H. Cummings, and Mr. J. R. Alsop. The choruses were well rendered, and the band, under the direction of Sir Julius Benedict, gave full effect to the instrumentation. The success of the Cantata was undoubted. The second part of the Concert included Schumann's Symphony in B flat, Weber's "Ruler of the spirits" Overture, and several solos by the above-named principals.

**LOUGHBOROUGH.**—Mr. George Adcock's Concert took place at the Town Hall on the 26th September. The principals were Miss Agnes Larkcom, R.A.M., Madame Varley Liebe (solo violin), Mr. Nelson Varley, and Mr. J. H. Twinn (solo harp). The concert was in every respect highly successful.

**PLYMOUTH.**—On Wednesday, the 25th ult., the Vocal Association commenced its tenth season with a "Handel Night," the programme being entirely devoted to selections from the works of the great master. The first part consisted of solos and choruses from *Saul*, *Theodora*, *Belshazzar*, *Deborah*, *Jephtha*, &c., commencing with the overture to *Ezra*, and concluding with the *Coronation Anthem*. The second part was secular, and comprised selections from *Alexander's Feast*, *L'Allegro*, *Ode on St. Cecilia's Day*, &c. Miss Ellen Horne in "Angels ever bright" and "Oh had I Jubal's lyre," Miss Butterworth in "Cangio d'aspetto" (*Admeto*) and "Lascia chio pianga" (*Rinaldo*), Mr. Henry Guy in "Deeper and deeper still" and "Wait her, angels," and Mr. J. L. Wadmore in "Tears such as tender fathers shed" and "Nasci il bosco," gave great satisfaction. The choruses were well rendered, the *Coronation Anthem* eliciting much applause, and the orchestra was thoroughly efficient. Mr. F. N. Löhr conducted, Mr. J. Pardew was leader, and Mr. A. Faulk, organist.

**SALISBURY.**—Mr. T. Herbert Spinney, F.C.O., gave a Pianoforte Recital at Hamilton Hall, on the 9th ult., when he was ably assisted by Miss Jessie Royd, vocalist, Mr. Charles Fletcher, solo violinist, and Mr. John T. Wells, solo flautist. The programme was well selected and admirably rendered: Bishop's "Lo here the gentle lark" (flute obbligato, Mr. Wells) being encored.

**SHEFFIELD.**—The first of Mr. Peck's Saturday Concerts took place in the smaller Banqueting Room at the Cutlers' Hall on the 7th ult. Madame Thaddeus Wells was the vocalist, and Mr. Henry Nicholson the solo flautist, both contributing very materially to the success of the concert. An important item in the programme was Beet-

hoven's Sonata (Op. 12) for violin and pianoforte, which was performed by Mr. Peck and Mr. J. W. Phillips. Two overtures—"La Dame Blanche" (Boieldieu) and "Le Pré aux Clercs" (Herold)—were effectively played by the orchestra. An Evening Concert, under the same management, was also given at the Cutlers' Hall. Miss Barton was the vocalist. Mr. Whitehead contributed a violoncello solo, and Mr. Phillips joined with Mr. Peck in one of Beethoven's Sonatas. Some good glee-singing was also given.—On Monday, the 16th ult., Miss Clara M. Linley gave a Concert at the Albert Hall. The pianoforte playing of Miss Linley was, doubtless, the chief item of interest, her most important pieces being Sterndale Bennett's "Maid of Orleans" Sonata, and Liszt's "Rhapsodie Hongroise," both of which were encored. Mr. John Peck (violin) rendered valuable assistance, especially in the duet with Miss Linley, "Guillaume Tell," by De Beriot and Osborne, the finale of which was redemanded, and Mr. J. Wainwright was highly successful in his performance on the English concertina. Madame Thaddeus Wells and Mr. Laxton were the vocalists. The band of the 13th regiment, under Mr. Murdoch, played several selections with much effect.

STAFFORD.—Mr. E. W. Taylor, organist and choir-master of St. Thomas's Church, gave a most successful Concert in the Shire Hall, on Monday evening, the 2nd ult., when the following eminent artists were engaged: Madame Lemmens-Sherrington, Miss Jessie Jones, Madame Patey, Mr. Hollins and Mr. Patey, vocalists, and Herr Theodor Frantzen, solo pianist. An excellent programme was provided, and rendered in a most satisfactory manner.

SOUTHAMPTON.—Mr. J. Ridgway has given two Pianoforte Recitals during the past month at Hartley Hall, at which he played selections from the works of Bach, Beethoven, Mozart, Mendelssohn, Schumann, Dussek, Chopin, Liszt, Sterndale Bennett, &c. The vocalists have been Miss Amy Aylward and Miss Dones, and Miss Ridgway acted as accompanist.

SOUTHEAST.—A Concert was given at the Public Hall, on the 9th ult., by Miss Goodman, assisted by Miss Annie Butterworth, Mr. Stedman, Mr. Thurley Beale, and Mr. Osborne Williams. Miss Goodman's singing of "O mio Fernando" shewed her to be possessed of capabilities which, united to an excellent voice, should, with study, enable her to take a good position. Miss Annie Butterworth gave an artistic rendering of Smart's "Lady of the Lea." Mr. Stedman and Mr. Thurley Beale sang with their accustomed success, and Mr. Osborne Williams played two pianoforte solos much to the satisfaction of the numerous audience.

WALLINGFORD.—The organ lately erected in St. Leonard's Church was successfully opened on the 26th Sept., on which day the Harvest Festival was also observed. The new instrument, built by Messrs. Ginn's Brothers, of Merton, Surrey, has been pronounced highly satisfactory by the most competent judges, and its quality was effectively displayed by Dr. Sloman and Mr. A. Eyre, R.A.M., who performed respectively at the morning and evening services.

WEYBRIDGE.—The Harvest Festival Service took place on Thursday evening, the 28th Sept., at St. James's Church, which was beautifully decorated with corn, flowers, ferns and fruit, &c. Evensong commenced at eight o'clock, and the following music was performed: Processional Hymn, "We plough the fields;" Ely Confession and Tallis's Responses, Proper Psalms to Chants by Sir G. Elvey, Magnificat and Nunc dimittis to Wesley in F; Anthem, "O give thanks" (Sir J. Goss); Hymn before Sermon, "Come, ye thankful people;" after Sermon, "The sower went forth sowing;" Recessional, "Hark! hark my soul!" The music was well sung by the surplised choir, numbering over 40 voices, assisted by about 30 ladies. The Rev. W. Money intoned the service, and the Rector (the Rev. E. Rose) preached an eloquent sermon. After the service Mr. Brooke (the organist and choir-master) played a selection from the works of Handel, Beethoven, and Bach. The congregation numbered 1,100, and the offertory, for the sufferers in Bulgaria, amounted to over £50.

WOKINGHAM.—The Harvest Thanksgiving was held in St. Paul's Church on Sept. 28th. At the choral service in the evening the choir of St. Paul's was assisted by that of All Saints'. The anthem was "The Lord hath done great things," by H. Smart. The church was, as usual, decorated by the ladies of the parish.

ORGAN APPOINTMENTS.—Mr. Arthur Godfray, Organist and Choir-master to the Parish Church, Wokingham.—Mr. G. Ernest Lake, to St. George's School, Brampton, Huntingdon, and Organist and Choir-master to the Chapel.—Mr. Walter J. Baddeley, to Christ Church, South Hackney.—Mr. Edward Bird, Organist and Choir-master to the Parish Church and Holy Trinity Church, Cirencester.—Mr. Sydney G. R. Coles, F.C.O., Organist and Choir-master to the Parish Church, Beckenham, Kent.—Mr. A. W. W. Vorne-Palmer, to the Parish Church, Leek.—Mr. F. Marchant, to the Wesleyan Chapel, Sutherland Gardens, Paddington.—Mr. C. Drinkwater, R.A.M., to St. Mary's in-the-Castle, Hastings.

CHOIR APPOINTMENTS.—Mr. Prenton, principal solo bass, to St. Thomas's, Regent-street.—Mr. Charles E. Tinney, bass, to the Foundling.

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